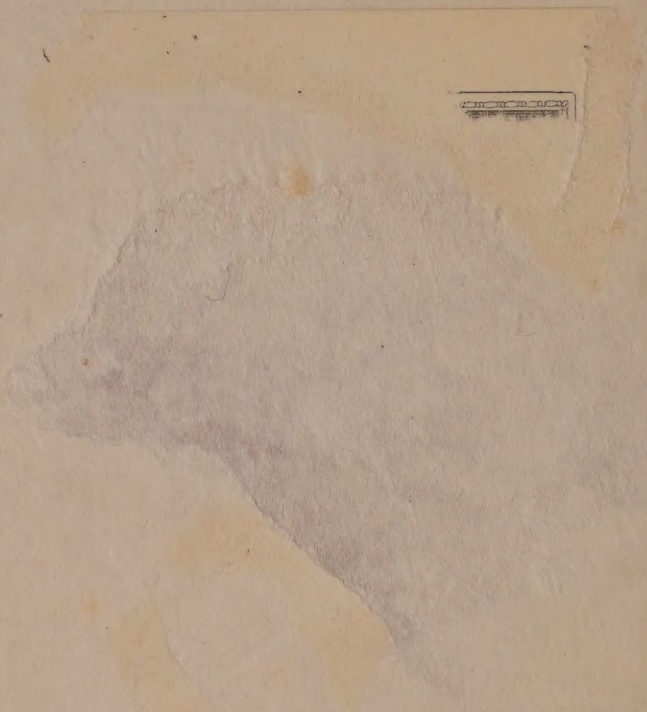

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Burlington Fine Arts Club

CATALOGUE OF A COLLECTION

OF

COUNTERFEITS, IMITATIONS

AND

COPIES OF WORKS OF ART

LONDON
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THE Committee desire to express the thanks of the Club to Mr. R. W. SYMONDS for his assistance in selecting and cataloguing the Furniture section of the Exhibition, and to Mr. W. W. WATTS and Mr. C. E. C. TATTERSALL in cataloguing the Metal Work and Carpets respectively.

Παρακαλούμενος δὲ πάλιν ἀκοῦσαι τοῦ τὴν ἀηδόνα μιμουμένου, παρῃτήσατο φήσας, "Αὐτᾶς ἄκουκα."—PLUTARCH'S *Agesilaus*, xxi. 5.

Agesilaus, the Lacedaemonian King, on being invited to hear a man who mimicked the nightingale to perfection, declined, saying, 'I have heard the nightingale itself.'

INTRODUCTION

THE object of the present exhibition is to help students, collectors, and critics, indeed all who in their several ways are interested in art, in the study of problems of quality and originality, as also of period, school, and the like.

From the nature of the case the scope of such an exhibition must be a limited one. Indeed, seeing that it is, as far as can be ascertained, the first exhibition of the kind held in this country, it must be treated only as a first step towards what it is hoped may develop into a more serious and systematic study of these problems. In America, where, perhaps owing to the comparatively recent growth of collecting works of art and the previous absence of museums, galleries, and libraries in which art-connoisseurship could develop, more forgeries and copies have been brought together than elsewhere, the consideration of these and kindred questions very wisely forms part of the art-teaching in at least one of the Universities. It would be well if in this country those who look forward to joining the staffs of our museums could enjoy similar opportunities in their student days.

In 1908 a section of the Spring Exhibition at the Whitechapel Art Gallery was allocated to copies, but of pictures only. In 1915 an Exhibition of forgeries of all kinds was held in Copenhagen. In Philadelphia in 1916 an Exhibition of 'Fakes and Reproductions', limited to the industrial arts and based upon objects acquired by the Museum there through gifts and bequests and augmented by specimens lent by dealers and other museums, aroused considerable interest. Similar efforts have no doubt been made elsewhere,

but we are still only in the early stages of systematic inquiry and investigation and much remains to be done, if only to keep abreast of new discoveries and developments as they arise. In time, perhaps, central museums of counterfeits, imitations and copies will be formed just as there already exist, at least on the Continent, museums of casts; but meanwhile every museum should not only organize but show a section of such objects bearing on the collection of originals which form its main exhibit.

In the present exhibition the restricted space available and its temporary character impose obvious but serious limitations, while on the other hand the inclusion of exhibits of many and various kinds, ancient and modern, decorative and useful, of the East and of the West should serve to give some idea of the vast range of the subject and the wide domain over which it extends.

The main distinction between the objects brought together in any such exhibition is between those which are not designed to deceive and those which have that definite intention. Of these the first class is by far the most important, though not necessarily the most popular. Unfortunately, such literature as exists on the subject has tended to deal more particularly with what has been produced of set purpose to impose upon the inexperienced and unwary, emphasizing the aspects of forgery and deceit, and of those malign and humiliating influences and experiences connected with the commercial side of fraud and imposture. To the true lover of art these considerations are of less weight than the serious investigation of all the problems involved. The desire to learn, to train the eye and improve the taste, to gather and to compare experiences will for him be the predominating interests. He will know that he has often been mistaken, perhaps even deceived. In the words of a late member of this Club uttered on a famous occasion, 'There is a wax bust waiting for every gallery director at the end of the passage'. He will therefore be willing to admit his mistakes, to place his experience and the examples on which it is based at the service of others and to allow them to benefit by errors that may have cost him dear. It is only the inexperienced collector who is insulted by a request for a loan of such examples and who affects horror and incredulity at the idea that he too may have fallen by the way. It is regrettable that one of the most common impediments to the free discussion and full and fair consideration of these questions lies in the pecuniary interest which so often attaches to the solution of the problem. In the result the wish is too often father to the thought, and truth less welcome than praise.

Nor are we dealing in these questions of connoisseurship with what is an exact science. Questions of authenticity and date are in many cases, even among the highest authorities, a matter of divergent, sometimes directly conflicting opinion, while even questions of quality do not always command unanimity. Indeed, it is difficult either to define or to particularize the instinct for fine quality which, while often combined with learning, research, and experience, is in the case of some peculiarly gifted individuals seemingly a matter of birthright alone. Instances will readily occur where the learned and the expert have found themselves temporarily at least in different camps even on questions that might have been thought capable of actual demonstration. Those who are in constant and close touch with accepted authorities on these matters will most readily realize how great and how common may be these divergences of opinion. Therein may the student and the beginner find consolation whenever they are disappointed in getting a definite reply to their inquiries. All that can be said with assurance is that a continued and careful study of the subject is bound to throw further light on even the most baffling problems.

Philosophically speaking, many interesting questions arise in regard to the original and the copy or counterfeit. If a work of art is so duplicated that no one can distinguish between the two versions, or if the highest authorities are equally balanced as to which is the original and which the counterfeit, how does this affect the aesthetic and educational value of each? Or where an original work of art is set side by side with a work of art purporting to be of the same date, period, and character but of totally different composition, and the latter represents so successfully the style of the period or individual as to obtain universal recognition as an original, though in actual fact it is a production of an entirely different date, how will the one weigh against the other? The subject is tempting, but the answers to these questions would lead too far afield. Again, on the quasi-philosophical, quasi-historical side the continuation of styles long after their type has vanished from the current art-production of the day raises another aspect too often overlooked. Atavisms in the arts and crafts are based upon admiration for the past and respect for bygone methods; often enough, too, they persist because there is no external stimulus to development or change. The pictorial art of the Orthodox Church is notable for its unbending conservatism. There has always been a desire to copy and adapt, partly for practice, sometimes from motives

of affection, and often because no better exemplar was available. This prevailing ambition, realized in successive ages, has produced a mass of objects never designed to be more than their authors intended, but subsequently ranking as the genuine work of earlier periods.

Of the two main classes mentioned above into which the Exhibits necessarily fall to be divided, the first, namely, objects not intended to deceive, as having been produced in whole or in part for legitimate purposes, will include the work of the copyist and of the pupil, works produced for purposes of record, reproduction, duplication and repetition, and in the case of the pupil for practice. It embraces also the work of restoration and repair, of supplementing and making good the result of accidents and the effect of time. Some of these categories are, of course, common to both divisions. The copy, the imitation, or the cast may be produced in all innocence and subsequently be used for guilty purposes, while the categories will themselves overlap and intermingle.

The second division, in which the intention to deceive is inherent from the first, will, of course, comprise the direct counterfeit which reproduces as closely as possible every feature of the original. But it will also include what is generally known as the pasticcio, namely, a more or less original composition corresponding actually with no known work, but rather the result of a skilful blending of subjects and details selected from various contemporary and similar compositions into a novel combination, closely following the style of some definite individual or period.

It is obvious that the first of these categories will be the least dangerous, for definite and detailed tests of comparison may be applied, and accuracy is more a matter of fact than of opinion, while the general aesthetic effect is likely to fail owing to the want of freedom and spontaneity almost inseparable from any work of careful repetition. On the other hand, in the case of the pasticcio the greater the artistic sense and sensibility employed and the more complete the freedom in the execution and selection of details, the greater the effect of original conception, while if in addition it be accompanied by accurate knowledge of style and period it forms a dangerous combination indeed and may well require technical and scientific tests to expose the truth. Instances readily occur of artists highly endowed who have devoted, or, as some would contend, prostituted, their gifts to the production of imitative or derivative work. At the same time in the domain of industrial art actual factories have almost always existed in which counterfeits and

imitations of well-known works of art have been produced in numbers and on a scale almost approaching that of the originals.

To this very brief statement of some of the general principles involved and underlying the organization of the present exhibition it has been thought convenient to add some short introductory matter dealing with the various sections into which any such exhibition must naturally be grouped, each of which has special features and problems of its own. This introductory matter will be followed by a list and description of the objects exhibited, so compiled as to indicate as clearly as possible within the scope of a catalogue the points of comparison between originals and non-originals where both are available, and, where only one can be shown, the danger signals and warnings to which attention should be drawn. Unfortunately, the circumstances of a loan exhibition do not admit of actual handling and of the use of a magnifying glass, which are often so instructive and decisive.

R. C. W.

PICTURES

Examples will be found on the walls of the present exhibition covering the two main divisions referred to above, and illustrating some, though by no means all, of the tests which may be applied in attempting to distinguish between appearance and reality.

The copying of pictures of other masters is a practice that has been common to all times and countries, and many works pass for originals now which are in all probability copies. Raphael copied Masaccio, Rubens Mantegna and Titian, Teniers many of the sixteenth-century Italians. Rembrandt himself made copies, as did Velazquez. Gainsborough copied Teniers, van Dyck and Murillo, besides the Dutch landscape artists. Constable copied Claude, Turner Cozens and Girtin, and both Etty and Alfred Stevens devoted considerable time in the same direction. Readers of Hawthorne's *Transformation* will remember how Hilda, the heroine, 'set up her easel before Domenichino *and even some of the earlier masters*', while during the Pre-Raphaelite movement Ruskin and others by their copies of the Primitives did much to restore them to popularity.

In all this no question of deceit arises. An instance will be found in No. 251 of a modern copy of a well-known Renaissance picture, a copy

quite incapable of deception and intended merely to convey to the walls of a private house the memory of a work of art which can be seen only in a public gallery. Another, No. 55, is a contemporary copy of an original painting now known to us. Until the original picture (now in the National Gallery) was discovered, the copy held the field, only to be displaced on a comparison of quality. No. 22 is again different from any of these, being a copy attributed to a famous British artist of the eighteenth century after an equally famous Flemish master of the seventeenth. Unfortunately it was impossible to obtain a loan of the original, which, however, is not unfamiliar, having been seen at the Whitechapel Art Gallery in 1908. Nos. 7 and 8 show in close companionship an original Sienese painting of the fifteenth century and a smaller copy, probably of a rather later date.

On the other hand, the list of imitative painters and painters of pasticcios includes such men as J. C. Ruprecht (*c.* 1600–54), Dietrici (1712–74), Roerich (died 1818), Placido Fabris (1802–59), and in our own times Ioni and Trica, to name but a few, while unknown craftsmen, some of whom began their careers as restorers, are continuing the tradition. Photographs of the work of these men and of others working on similar lines will be found in No. 329. Nos. 46, 113, 114, 120, 122, and 245 are deliberate attempts to imitate an old picture in the form of a pasticcio. None of these are copies of any known original, but all aim, some more, some less successfully, at suggesting an Italian picture of the Renaissance based upon the style of that period and country. No. 116 is a modern copy of a fresco, and No. 32 an old picture which had been so carefully repainted as to bear little or no relation to the original. It was subsequently unmasked when the suspicions its appearance had aroused had been confirmed by stripping it of a considerable portion of its unwanted additions. No. 34, an original picture by Crivelli, was, as will be seen from the accompanying photographs, partially destroyed by accident, and has been not only restored but in part intentionally reconstituted in such a way as almost to conceal the fact that any such restoration has taken place.

In the case of copies, variants or pasticcios the tests are generally speaking of two kinds, those of style and quality, and those of an historical or scientific nature. The test of quality is the test most difficult to learn, as it is the most difficult to teach or describe, for not only does it include all that is inherent in the intention, feeling and susceptibility of the painter, all that is involved in his outlook and interest and the treatment of his material,

but also his actual technique, the handling of his paint, and his brush work. The sense of quality is necessarily a matter of degree but also of fine shades of degree, for just as the artist's style may change to an incredible extent in the course of a long life, so too the artist's production fluctuates at various stages between his best work and his worst.

Such considerations as costume, architecture and the like will also help to determine the period, though many artists have for various reasons painted the dress of earlier times, or have deliberately given archaistic treatment to a later subject. Apart from all this, the history, provenance, and pedigree must be taken into account as well as the documentation, if any exists.

Another test is the effect of time. The touch of time cannot be the same upon an old original and a modern copy or counterfeit, but the effects of the years may themselves be imitated with extraordinary success. On the other hand, in the case of imitations of modern pictures, as of Corot by Trouillebert, no such test can be applied. Injuries and marks which have the appearance of accident may be deliberate. The repaints which one expects to find in old pictures may be themselves faked, and cracks and abrasures can be skilfully imitated, while even the distinction between a fifteenth- and a seventeenth-century craquelure may be accurately reproduced. The use of an old panel, the retention on it of its original gesso foundation, the building up of a new picture and a new subject, while employing portions of an old picture of a wholly different subject as a base are not uncommon, the nude limb in a ruined Crucifixion serving as the base for the head of a superimposed *pastiche*. The worm-holes in the panel itself may be genuine or imitated. Relining may have taken place, not to remedy the faults in an old canvas, but to conceal the newness of the modern one. On the other hand, scientific research, the use of acids and solvents to test the hardness of paint, chemical analysis to test the composition of the material of the colours themselves, X-rays to expose what is beneath the surface, the removal of added and concealing varnishes, glazes, and stippling, are methods at the disposal of the experts to whom the collector will turn for professional assistance. Where a picture itself resists the application of any solvent a forged signature may yield and disappear. The wood expert will recognize the use of a wood unknown or unused at the time when, or in the country in which, the picture claims to have been created, and examination will reveal whether the new wood is that on which the picture was painted or to which it has subsequently been transferred. R. C. W.

DRAWINGS

A few original drawings have been hung in the Writing Room and a considerable number of reproductions of drawings will be found there. Many of the considerations applicable to pictures apply also to drawings. In particular there are many contemporary copies of an original idea made by pupils for practice, by copyists for the purpose of record or for the engraver, and in the case of certain famous masters at least, imitations or counterfeits intended to pose as originals.

The drawings of Dürer were imitated soon after his death by Hans Hoffmann (op. 1568–m. 1600), of Adrian van Ostade by Dietrici a century later, of which No. 318 is an example; of Rembrandt by all and sundry, good, bad, and indifferent. just as he himself delighted in drawing copies of Eastern miniatures. Nor has the practice ceased. No. 320 is an instance of a modern forgery bearing a false signature of the master and intended to deceive.

Counterproofs, or, as they are also called, squeezes, obtained by pressure of an original drawing upon a piece of paper, thereby obtaining an impression in reverse fainter than the original, are also familiar to collectors. Examples occur in Nos. 314 and 315. A process less generally understood, which produces somewhat similar results, is the taking of a counterproof from a portion of a picture. An example of this technique is also exhibited (No. 321), and the method is more fully explained in the note describing it. Nos. 303, 312 and 313, original drawings of the sixteenth and seventeenth century are in all probability in no case the original work of the artist but copies made at different times of an original which has disappeared.

The series of original Rembrandt drawings are in every instance exhibited with a reproduction of a copy probably contemporary or rather later, and some of the characteristic features which may be noticed in making the comparison are briefly indicated. It is of course desirable, where possible, to compare drawings with drawings, and not drawings with reproductions of drawings, as the quality of the line and in particular of the shading is necessarily lost to some extent in the reproduction, while the thickness, texture, water-lines and wire-marks of the paper are also essential factors in

the determination of problems of originality and date. Nos. 110 and 111 are examples of an original drawing and a later copy made by that skilful artist, Ploos van Amstel (1726–1798/1800), not with the intention of deceiving but for the purpose of reproduction in the volumes of facsimiles of drawings left unfinished by him at his death and completed and published by Josi in 1821. These volumes (No. 327) contain admirable instances of how far the art of reproduction had been carried long before the invention of photography. A number of reproductions will be found in No. 328, in which comparison can be made between drawings not only by Rembrandt but also of various Schools of which two or more versions exist.

Some of the great masters, Rembrandt, van Dyck, Watteau and others made sketches from the pictures of other artists, and reproductions of these sketches, including the well-known van Dyck Sketch-book at Chatsworth, are exhibited (No. 328). R. C. W.

FURNITURE

The quantity of English Furniture surviving from the sixteenth, seventeenth, and eighteenth centuries is truly remarkable, in view of the limited output required for the much smaller populations of these three hundred years, and of the fact that much of this must have been destroyed by fire or damaged and broken up.

The residue that remains to us, however, is in no way adequate to satisfy the demand of the many people, both here and in America, who collect old English furniture; and this growing demand has, during the last three decades, brought about the manufacture of furniture in imitation of the old. These imitations range from the reproduction which is sold at a commercial price, to the skilful forgery made for the purpose of deception and sold at a price approaching that of an original piece. The demand of those who merely require furniture of attractive design is met by reproductions, in which not only the form, colour and material of the old examples are copied, but even the surface condition and the effects of wear they have sustained. This type of reproduction is, however, in an entirely different category

from the clever counterfeits made to deceive collectors interested only in genuine old furniture. More time can be spent on such an imitation because when sold as an authentic specimen it will realize a far higher price than the frank reproduction. Such a faked example may be an entirely new construction made out of old wood, or a genuine plain piece elaborated by carving or inlaid decoration for the purpose of increasing its market value by several hundred per cent.

These ingenious fabrications are not the production only of recent years; as far back as forty years ago they were being made. Quantities of them are now in existence and, as they are being continually added to, it may be predicted that at no distant date the faked examples will far outnumber the genuine, if, indeed, they do not already do so.

The present situation is thus one of considerable gravity for the collector, who must needs protect himself both from the spurious piece of to-day, and also from those of fifteen or twenty years ago. This can alone be done by a very close study not only of the authentic piece but also of the spurious imitation, and of the differences that distinguish one from the other.

As a basis of comparison, design, quality of execution, and the colour and surface condition of the wood, are the qualities to which the collector must devote his attention.

A knowledge of design will often detect a discrepancy of form or proportion, or an anachronism in the use of ornament that betrays the doubtful piece. The forger is, perhaps, more prone to mistakes in the proportion than in the design and ornament of his productions.

An appreciation of quality both in regard to material and workmanship is an important factor in distinguishing the genuine from the spurious. It is most useful in determining the authenticity of carved work, especially in mahogany. Modern marquetry and inlaid work is often found deficient in quality when compared with genuine examples. By the quality of the workmanship spurious lacquer may also be detected. The fine drawing and minute details found in the old work are often missing in the modern imitation.

The third factor of colour and surface condition is of paramount importance. To be able to recognize the genuine colour and patina of old oak, walnut, and mahogany furniture, resulting from long exposure to the atmosphere and constant beeswaxing and dusting, is one of the greatest

safeguards that the collector can possess. Design, proportion, and quality can be copied accurately and faithfully, if the forger chooses to devote the requisite time and labour to them. But with all his cleverness and ingenuity he has so far been unable to give an imitation of genuine patina that will defy detection. Should he ever find a way of overcoming the supreme difficulty of producing an exact copy of the effects of age on the surface of wood it would be within his power to supply the world with furniture vying in artistic merit with that which has been bequeathed by our forbears. For do not most lovers of old furniture find that its chief attraction lies in the mellow colour of the wood and its bronze-like surface, qualities which time alone has gradually and imperceptibly bestowed upon it ?

R. W. S.

CARPETS

The high value of genuine hand-knotted Oriental carpets is a constant inducement to modern manufacturers to imitate them by less costly processes. Leaving out of account the production in the East of hand-knotted but fraudulent copies of rare, antique pieces, it will be found that many different methods are employed in the attempt to put on the market colourable imitations of real Oriental rugs, and that various degrees of success are obtained.

Sometimes hand-knotting is used to copy the design and appearance of a carpet from another part of the world, in which case the reproduction may be a very serviceable article though necessarily a rather expensive one ; but more frequently power-machinery is employed to make a really cheap but usually inferior product.

A few general differences are mostly to be noticed between the genuine carpet and the copy. In the first place there is usually a hard and mechanical accuracy of shape and design, with none of the accidental irregularities which add so much to the charm of the spontaneous hand-product. Next, the material is generally inferior ; partly no doubt on account of reducing cost, but often, also, because the most suitable material cannot be obtained where the copy is being made. Thirdly, the colours are

mostly fewer in number and poorer in quality and too deadly uniform in tint; and lastly, the designs often depart in some particulars from the true eastern traditions.

The most successful imitations of carpets (as was the case with Kashmir shawls about a century ago) are made in France; and those shown here come from that country. The examples included in this Exhibition are all good of their kind, and some would be very serviceable, though, as a comparison with the real Oriental carpets will at once show, they are far inferior to the latter in artistic merit.

C. E. C. T.

METALWORK

The Metalwork includes objects made with the definite intention of deceiving, and therefore rightly termed forgeries; and pieces which are frankly copies made with no intent to deceive, but which are liable to be put forward as genuine antiquities by unscrupulous persons. Among the former may be mentioned the objects of the type known as 'Billy and Charley'.

'Nearly fifty years ago, during excavations for a new dock at Shadwell, some two thousand so-called leaden "pilgrims' signs" were produced as discoveries made during the work. These ultimately proved to have been made by two illiterate, but ingenious, mud-rakers, whose moulds were discovered; and shortly afterwards the production of similar objects was continued by two men known as Billy and Charley living in Rosemary Lane on Tower Hill. The things were made of lead or of "cock metal", an alloy of copper and lead, and took the form of medallions, daggers, vases, hollow figures representing ecclesiastics, triptychs, &c. The medallions bear figures and busts of kings, armed knights, &c., in low relief, surrounded by sham inscriptions including a date (often 1001 or 1021) in Arabic numerals. It is needless to point out that the kind of armour depicted does not accord with the period suggested, and that Arabic numerals were not employed for dates in the eleventh century. These forgeries, which exist in thousands and show an astonishing variety of types, are now very widely distributed over England, and are often actually excavated because they have been purposely placed in the earth.' (See Exhibits Nos. 171 to 176.)

Another group of forgeries of an entirely different character made its appearance during the last ten years of the nineteenth century. They were made and brought to England by one Marcy and purported to be the treasures of a 'château en Espagne'. They were not confined to any one material, but were in precious metal, ivory, iron, enamel, all executed with amazing skill, and really very beautiful works of art. Their continued arrival excited suspicion, and it was noticed that there was a general family likeness whatever might be the material in which they were executed.

Fine enamelled jewels of the sixteenth century have been reproduced in Hungary, Paris, and Vienna, and endeavours sometimes made to pass them as genuine old works of art.

Champlevé enamels have been reproduced in Düsseldorf, the intention of the maker being that they should be used in schools: they are sometimes put forward as originals after being subjected to wear and tear.

Dutch silver of modern make is frequently put forward as genuine old work: it may be found with old marks, the law being very lax in such matters: much of it comes from one village where most of the population is engaged in this work. It may be found in shops in many parts of London and other cities, and while some is unblushingly new, other pieces would deceive the elect: the surface should be carefully studied, and also the number of marks, the tendency being to put too many.

W. W. W.

CERAMICS

In pottery and porcelain the history of forgeries will be found to follow chronologically the history of fashions in collecting. Forgeries begin to appear in each category only when the objects they are intended to imitate become so much in demand that they sell for prices that will make the production of counterfeits a paying proposition. It would therefore be possible to postulate a date in each category as an approximate safety limit; the collector will be safe in acquiring specimens known to have been in existence before that date.

The European porcelains are the ceramic wares which were earliest imitated with fraudulent intent. We are speaking here of forgeries proper, not of the contemporary imitations, as of Meissen and Sèvres by the factories at Chelsea, Bow, and Worcester, which were made without

hindrance in days when protective legislation was unknown or nearly so. Earliest of all comes Sèvres, of which forgeries or half-forgeries (that is, genuine porcelain with spurious decoration) began quite early in the nineteenth century; the selling off of surplus stock of undecorated soft paste when Napoleon decreed that hard paste should be the order of the day in the Imperial factory, made it possible to cater for the vogue of eighteenth-century Sèvres prevalent in England from the time of the Regency onwards. Spurious Meissen, made for the most part in Dresden itself, Chelsea, and Worcester, began about fifty years later. At the same time Italian maiolica, Limoges enamels, Palissy, Henri II and other classes of Renaissance pottery began to be provided in sufficient quantity to meet a growing demand. Delft and French faience, especially Moustiers and Marseilles, followed about the 1870's and 1880's—the publication of a great work like that of Havard on Delft (1878) always acts as a strong incentive to the forger.

Forgeries of Chinese pottery and porcelain are of even more recent development, if we except the reverent imitations of earlier wares made, it would seem, from motives at least partly honourable, in almost all periods of Chinese ceramic history, such as the beautiful bulb-bowl in the exhibition (No. 80) with the mark of Yung Chêng imitating in its glaze the celadons of the Sung dynasty. *Famille verte* and *famille rose* were not imitated until about the time (1862) when Jacquemart invented these rough-and-ready designations for the classes of Ch'ing dynasty porcelain to which they have persistently clung ever since. The more venerable wares of Sung and T'ang began to find their counterparts in the stock of the counterfeit dealer only when the present century was well in progress.

We come finally to glass. Modern revivals (rather than forgeries) of Venetian forms of the Renaissance began some sixty or seventy years ago, and imitations of sixteenth- and seventeenth-century German enamelled glass about the same time. High prices paid for 'Arab' mosque lamps during the last two decades of the nineteenth century made them from that time onward a tempting object of dishonest emulation; still more recently the great work of Schmoranz has suggested that minor pieces of Near Eastern enamelled glass—such as the horn-shaped beakers and small bulbous bottles—could profitably be imitated by enamelling the various vessels of plain glass of ancient date that are found in thousands in the course of excavation. The collecting of old English wine-glasses has led since the beginning of the present

century to a plentiful output of imitations, adding to the bewilderment already caused to collectors without the gift of a good eye by the copies of English forms made during the eighteenth century in the Netherlands. Lastly, we have the copies of English and Irish cut glass of a century ago now being made in various parts of the Continent, not necessarily with fraudulent intent.

Forgeries of pottery and glass are dangerous in varying degree. Most dangerous perhaps where there is little beyond material and form to give guidance, as of early Chinese colour-glazed wares or eighteenth-century glass. Anything in the nature of painted or engraved decoration usually betrays itself by faults of drawing or sentiment. Thus in the maiolica-panel (No. **40**) shown in the Exhibition and in more recent forgeries of quattrocento wares there is usually either a tang of sentimentality or a feebleness of line which will not deceive any one well versed in Renaissance art. An unusually difficult case is that of the dish at South Kensington with a portrait of Perugino. This has been dismissed by a Continental critic as a forgery, but a recent scrutiny has shown that it is, and is not, genuine ; the dish itself, that is to say, is of Deruta maiolica of the middle of the sixteenth century with a somewhat unusual border on the rim. The middle, however, has been skinned of its original decoration to make way for the intriguing, but —calmly considered—very improbable, portrait of Perugino. Forgeries of eighteenth-century Chinese enamelled porcelain betray themselves, if of Chinese manufacture, by subtle faults of shape to which the modern Chinese potters seem to be blind (to say nothing of bad drawing, crowded design, and inferior colouring), or in the case of European imitations, by a Western hand disclosing itself inevitably in an Eastern design.

Intimate knowledge of art history is the only sure safeguard, as the necessary knowledge is not likely to be possessed in adequate degree by the forger. Thus to meet the fashion for gold-anchor Chelsea statuettes, lately superseded by a taste for the less gaudy figures of earlier date marked with an anchor in red, we find careful imitations, duly supplied with a conspicuous gold anchor, but of a type on which no factory mark is found at all and which recent study shows to have been made in reality at Derby, though hitherto always classed with figures of indisputable Chelsea origin. A mistake of a similar order is the engraving of Jacobite emblems on a wine-glass with a drawn tear in the stem (No. **143**) instead of the air-twist which is the usual accompaniment of these commemorative designs. B. R.

SCULPTURE

Sculpture lends itself to reproduction by the ease with which casts can be multiplied: collectors, moreover, have always been willing to acquire fragmentary statues, while reluctant to purchase mutilated pictures. The *abbozzo*, the rough study in wax or clay, and the broken relic of some ancient work of plastic art, have always commanded ready purchasers, thus simplifying the enterprise of sophisticators. A new stucco bas-relief can be rubbed down, and by a succession of colourings and de-colourings will attain the attractive patina and surface of centuries. Burial followed by exhumation is commonly resorted to for marble and bronze, for which immersion in water is also serviceable. Wood is subjected to various treatments, including the application of the file and acids, and the encouragement of wood-worms.

Among forgers the name of the Florentine Giovanni Bastianini must rank high. There is little evidence that he worked for sordid motives, though he allowed himself to be exploited by less fastidious persons. Bastianini was a consummate craftsman, who not only absorbed the very genius of the Italian Quattrocento, but possessed at the same time the true spirit of the original artist. He found himself involved in controversies which arose from some of his most notorious achievements, and curious documents of 1868 are published in M. Paul Eudel's book. Bastianini's work exists, though it is seldom to be seen, in most of the great museums of Europe.

As regards Bronzes, of which some examples are shown in this Exhibition, although much originality and the greatest power of invention and resource are displayed in this group of objects, tradition has always invested primitive types with a continuing popularity. The Italian Renaissance, though in itself fertile of original work, had a passion for reproducing classical models, modified according to the tastes of the sculptor, and often wholly spontaneous in treatment and design. At the same time ample records exist to show that these objects were produced in large quantities during the fifteenth and sixteenth centuries for sale as antiques. The

subject-matter portrayed is essentially classical—a bronze statuette of the Madonna and Child, for instance, being extremely rare, whereas events and personnel drawn from Classical Mythology are as common in this branch of art as the Christian episode is common in painting of the same period. Later on the reproduction of Renaissance Bronzes became as fashionable as was the earlier predilection for classical types.

The Bronzes here exhibited illustrate the survival of types, the skill with which old methods were adaptable, and the delicacy and grace with which the artist, while conforming to bygone styles, none the less preserved the vigour and freedom which are absent in direct reproductions.

C. AND B.

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CATALOGUE

NOTE.—*The Exhibits are numbered consecutively from left to right, beginning at the door on the left upon entering. All Exhibits either upon or against the walls are numbered first in that order, including the contents of the Cases, except the Case of coins containing Nos.* **236-244**, *which is on the cabinet No.* **9**. *The Exhibits on the floor in the middle of the room are then numbered consecutively, starting from the entrance, down the room. These are followed by the rugs, also beginning at the entrance. The Exhibits in the Writing Room on the ground floor then follow, again beginning on the left upon entering. The imitations are accompanied wherever possible by originals, which are placed as near to them as could be arranged for purposes of comparison. In some cases where the original or a work of a corresponding character could not be secured a photograph has been exhibited.*

1. BRASS SHIELD.

This actual piece is not a forgery, but the date has been altered from 1579 to 1379 in order to give it a fictitious antiquity. The date appears immediately above the figure of Hercules with a jawbone uplifted in his hand in the panel just above the break in the edge of the shield. It is mentioned in all the eighteenth-century Tower guides as a very early interesting exhibit. *Lent from the Armouries, Tower of London.*

2. IMITATION OF A WALL SCONCE of the early eighteenth century.

The shaped gilt moulding surrounding the mirror panels is of modern workmanship. The mirror plates, however, are old. The top and bottom panels have the original cutting, and they were undoubtedly a part once of an old mirror, most probably of Dutch provenance; but on the centre panel the presence of wheel marks on the bevelling is evidence that the cutting is modern. (See Exhibits Nos. **43** and **53**.)

3. IMITATION OF A MAHOGANY SHIELD-BACK CHAIR of the late eighteenth century.

The dark colour of old mahogany has been successfully reproduced on the front of the splat and uprights of the chair, dirtied polish and wax having been rubbed into the crevices of the carving so as to give a resemblance of the natural accumulation of dirt and beeswax on these parts. The back of the splat has not been so successfully dealt with and shows more conspicuous signs of toning. The underside of the seat-rails, which should be made of beech, are here of ash, and betray obvious indications of modern staining. (Compare Nos. **123** and **246**.)

4. IMITATION OF AN EARLY GEORGIAN GILT GESSO MIRROR of architectural design.

This example as regards design is fairly accurate, except that the imitator has ornamented the cresting with the Prince of Wales feathers. This motif is out of place as a decorative detail on a mirror of this period, the usual detail here being either a shell or a shield (see Exhibit No. **11**). The method of simulating age on the gilt surface is fully described in the note on the gilt centre table (Exhibit No. **253**). The reproducer, on the apron-piece at the bottom of the mirror, has omitted to make provision for the sockets of the metal sconces which were almost invariably found on mirrors of this type. In genuine examples the original sconces are usually missing, and even if the sockets are not present, the position where they were fixed is indicated on the design (see Exhibit No. **11**).

The freshly cut wood on the back of this mirror has been disguised with paint, as in the case of the centre table Exhibit No. **253**.

Lent by Mr. Alan Eshelby.

5. IMITATION OF A WILLIAM AND MARY WALNUT CARD-TABLE DECORATED WITH SEAWEED MARQUETRY.

This modern example is of interest as showing the care that has been taken in blistering and raising the veneer and damaging the marquetry to reproduce more closely the appearance of age. The natural surfaces of the exposed parts of the under framing have been

carefully dirtied and toned down. The muddy and stained surface of the walnut veneer is specially noticeable when compared with the clear and brilliant appearance of the walnut of the original table Exhibit No. **12**. An early card-table of this design is of great rarity, and it is doubtful whether a genuine specimen inlaid with marquetry is known.

Lent by Mr. Marcel Helson.

6. IMITATION OF A QUEEN ANNE WALNUT AND GILT SCONCE, mounted with a petit-point needlework panel.

That this sconce is not an original specimen can be judged from its construction. The hood and apron-piece of an original example (compare Exhibit No. **10**) will invariably be found as additions to the framework of the sconce and made of thinner wood, whereas in this example the hood and apron-piece are of the same thickness as the frame and form part of it. The treatment of the gilt moulding to give it an antique appearance is similar to that described in Exhibit No. **253**, and the dark, muddy appearance of the walnut veneer on the sconce is particularly noticeable when compared with the clear transparent appearance of the wood on the hood of the genuine sconce (Exhibit No. **10**).

As regards the needlework, the representation of the faded colours of old needlework is extraordinarily good, but the drawing of the figure lacks the character and quaintness of the eighteenth-century work. This is specially noticeable in the face, which is modern and realistic in treatment, without any of the feeling of the old work. This will be evident on comparing it with the figure in the needlework panel of the genuine sconce.

Another difference between this sconce and a genuine one is that the needlework is not protected by glass, which was invariably the case with period examples. *Lent by Mr. Alan Eshelby.*

7. PORTRAIT OF A LADY.

By Girolamo di Benvenuto (1470–1524).

This lady is represented life size, three-quarter face to left. Her eyes are turned to look at the spectator. The figure is seen to the

waist. She wears a green dress, slashed on the shoulders, open in front, and laced over a white pleated chemise. Her right hand is pressed to her breast. Her hair is fair and wavy, and touched with high lights. From her head falls transparent white drapery, over which she wears round her forehead a gold fillet. Round her neck is a string of pearls with a pendant. The background is black with an interlaced border of gold.

The history of this picture is known from the beginning of the last century, when it belonged to Cavaliere Antonio Piccolomini Bellanti of Siena, and bore traditionally the title of 'Portrait of Laura by Simone di Martino'.

Panel, including moulding, 25 × 19 in.

Exhibited at Burlington Fine Arts Club, Exhibition of Sienese Art, 1904, then lent by Mr. W. Lockett Agnew.

Lent by Mr. R. H. Benson.

8. PORTRAIT OF A LADY. Identical with No. **7**.

This picture is an old copy on canvas of No. **7**, and was sold at Christie's, Hugh Lane Sale, July 9, 1917, as Italian School 'Petrarch's Laura'.

Canvas. 11 × 8½ in. *Lent by Mr. Robert Cust.*

9. IMITATION OF A MID-SEVENTEENTH CENTURY OAK CABINET, with drawer and cupboard front decorated with mother-of-pearl and bone inlay.

The carcass of this piece appears to be of modern construction made from old oak and soft wood, the weathered surfaces of which on the back and interior have been preserved. The top drawer and the three drawers of the cupboard are old drawers from an original piece of furniture dating from the last half of the eighteenth century. This is shown by the fact that the oak used for the drawer-bottoms runs across the drawers instead of from back to front. The former method of construction did not, however, come into practice until after the middle of the eighteenth century.

The cupboard doors with their mitred mouldings, split baluster ornaments and pearl and bone inlay are entirely of modern workman-

ship. The top drawer is an old drawer faced up with a modern panelled front decorated with similar inlay. That this is so is disclosed by the two holes visible on the inside of the drawer front which were made for former handles, but which have no corresponding piercings through the inlay decoration on the front.

Lent by Mr. A. D. Narramore.

10. SCONCE with cross-banded walnut frame with shaped hood and apron-piece, overlaid with walnut veneer; enclosing a panel of petit point needlework representing a full-length female figure.

Circa 1720. *Lent by Mr. Percival D. Griffiths.*

11. CARVED WOOD AND GILT GESSO MIRROR of architectural design, with bevelled mirror plate.

Circa 1730.

This mirror is an interesting example, as it shows the present-day condition of an original gilt surface nearly two hundred years old. The minute cracks in the plaster ground of the gilding, which can be clearly seen, have been caused through the shrinkage of the deal of which the frame is made. The contraction of the wood has cracked the gesso foundation of the gilding. It should be noted that the decorated ogee moulding at the bottom of the mirror frame with its upturned face is distinctly darker than the same moulding at the top of the frame, which in this position faces downwards. The reason for this is that the bottom moulding has caught the falling dust which has gradually darkened its surface, whereas the top moulding, facing downwards, has been protected. It should also be noted that the edge of the frame at the bottom next to the glass shows much more evidence of wear than the frame at the sides. This is due to the fact that the bottom of the glass would naturally be more vigorously dusted than the other parts. These subtle differences have been pointed out, as the copyist rarely pays particular attention to such small details. He usually gives the whole surface of the gilding a general even tone without considering what parts would be more worn or darkened than others as the result of rubbing and the accumulation of falling dust. (Compare Exhibit No. 4.) *Lent by Mr. Percival D. Griffiths.*

12. WALNUT CARD-TABLE with oval top, supported on turned and tapered legs connected by stretchers.

ENGLISH, *circa* 1700.

Lent by Mr. J. Thursby-Pelham.

13. LONG CASE CLOCK in walnut and marquetry, the movement and dial inscribed 'Tho Tompion, Londini Fecit'.

Both the movement and the case of this clock date from about 1700. Although signed 'Tho Tompion', the movement cannot be his, as Tompion never produced a dial or movement of like form or construction. The very large size of the dial is almost unknown in a contemporary English example. The hands, although original, are not of the fine workmanship which is usual in English clocks of this period. The inscription is undoubtedly contemporary. The most probable explanation of this discrepancy is that Tompion's clocks being renowned throughout Europe, the movement was made during Tompion's lifetime in Holland for the purpose of deception, and to be foisted on the public as the work of this famous English maker. There is authority for this view in the fact that large numbers of watches were made in Holland and sold as the work of celebrated English watchmakers of that day. The case appears to be of English design and manufacture throughout, but it is entirely unlike the cases in which Tompion invariably fitted his movements. No genuine Tompion movement has survived in an original floral marquetry case, all this maker's clock cases being veneered with walnut or ebony.

Lent by Sir John Prestige.

14. IMITATION OF A SILK PERSIAN (KASHAN) RUG; machine-made at Lannoy, Roubaix, France, and known as a 'Moufflon' rug.

Retail price, about £4 10s. A genuine hand-knotted silk rug of the kind would cost from about £75.

The pile is of artificial silk, which has a harsher lustre than the real fibre. The colours are few in number (about 6) and tend to run in

bands along the length of the rug. The selvedges have a mechanical appearance, and the fringe is formed of added threads. The pattern does not show clearly at the back. This is too thin for use on the floor, and would wear badly. *Lent by Messrs. M. and J. Haim.*

15. MAHOGANY AND GILT MIRROR. *Circa* 1735.

This is a good example of original surface condition, both as regards the mahogany veneer and the gilding. The dark tone of the gilt moulding below the mirror plate is an interesting example of the darkening of gilt surface by dust, as has already been pointed out. This mirror was originally surmounted by a 'swan neck' pediment.

Lent by Lt.-Col. L. C. R. Messel.

16. BUREAU-WITH-DRAWERS, originally a veneered mahogany example of the late eighteenth century, but now converted into a lacquered specimen.

That the lacquer work is not original is proved by the presence of mahogany veneer on the carcass. This can be seen on parts where the lacquer decoration has been rubbed off, such as on the corner of the flap, where it shows the red colour of the mahogany underneath. The artificial cracking of the lacquer surface has been done in a similar manner to that of the clock-case, Exhibit No. **58**.

Lent by Messrs. Robersons, of Knightsbridge, Ltd.

17. SEASCAPE WITH MAN-OF-WAR SALUTING.

By Robert Woodcock (*c.* 1691–1728).

Signed and dated R. W. 1725.

Woodcock was one of the well-known imitators of William van de Velde, and this picture in its composition closely resembles the same subject by that master. The large star-shaped craquelure is characteristic of eighteenth as opposed to seventeenth-century painting.

Panel. $15\frac{1}{4} \times 13\frac{3}{4}$ in. *Lent by the Earl of Sandwich.*

18. Photograph of a similar subject by William v. d. Velde (1633–1707) in the Amsterdam Gallery.

19. TOTNES ON THE DART.

A nineteenth-century imitation in oil of Turner's water-colour of this subject, the original of which is No. CCVIII b in the Tate Gallery.

Canvas. 12¼ × 16¾ in. *Lent by Mr. W. A. S. Benson.*

20. COLOURED REPRODUCTION of original drawing in the Tate Gallery.

21. IMITATION OF A GEORGE I WALNUT CHAIR with hooped back, cabriole legs, and claw and ball feet, the seat covered with modern petit-point needlework.

This imitation differs from a period example in the following points. In a period chair (see Exhibit No. **24**) the shoe-piece which holds the bottom of the splat (the centre-piece of the back of the chair) is separate from the seat rail, whereas the shoe-piece in this example is in one with the back seat rail. The undersides of the unpolished beech seat-rails have been artificially treated to give an appearance of age, but the effect is quite different from the clean matured surface of unpolished beech in an original example. (See Exhibit No. **24**.)

The acid with which the walnut veneer has been bleached may be seen working out in the form of spots or patches of white bloom. The surface treatment of the polished walnut surfaces, especially on the legs and the exposed parts of the seat-rails, has a muddy and heavy appearance, as a result of the attempt to reproduce the patina of age. The artificial varnished surface of this piece may be compared with the patina of the original specimen mentioned above.

22. SPORTSMAN AND DOGS.

By T. GAINSBOROUGH (1727–88) after TENIERS.

In the foreground a sportsman carrying a hare is conversing with an elderly peasant, who leans on a stick; nine dogs of different kinds accompany him; behind them are some trees and cottages, dense foliage on the left, cloudy sky.

The picture is a copy after the original by Teniers the Elder now in the collection of Lord Folkestone, and formerly in that of the Earl of Radnor. It is reproduced in illustrated catalogue of the latter's collection, No. 3. See No. **22 a**. The picture is an exact copy after the original, and corresponds also in size. According to tradition, this copy was painted by Gainsborough. The National Gallery of Dublin, however, also contains a copy of the Teniers original attributed to Gainsborough (see No. **22 b**), a somewhat freer copy in which the two black dogs on the right have disappeared and their place has been taken by a tree trunk. Another difference may be noticed in the small building on the extreme right.

'Finer than Teniers, possessing all his excellence, with the addition throughout of the superior taste of Gainsborough.' Fulcher's *Life of Gainsborough*.

Hazlitt, on the other hand, thought the Gainsborough copy 'very inferior to the original picture in Lord Radnor's Collection'.

Exhibited at the Old Masters Exhibition, Royal Academy, 1886, No. 73.

Canvas. 44 × 59 in.

Lent by Brigadier-General R. J. Cooper.

22 a. PHOTOGRAVURE OF THE ORIGINAL PICTURE BY TENIERS in the collection of the Earl of Radnor.

22 b. PHOTOGRAPH OF THE COPY BY GAINSBOROUGH in the Dublin National Gallery.

23. IMITATION OF A WILLIAM AND MARY TABLE, with scroll legs and serpentine stretcher, decorated with panels of seaweed marquetry.

The carcass-work and drawer-linings in this example have been constructed of old deal and oak respectively, the original surfaces

of these woods being carefully preserved on the visible parts. The salient difference between this table and an original one is that it has been designed as a centre table, the marquetry decoration being carried round on all four sides of the frieze. On all genuine surviving examples of this type of table, the decoration is found only on the front and sides, such tables being intended to stand against a wall. Another difference is that the inside faces of the legs and the edges of the stretcher are veneered, these parts in a genuine table being usually left with the carcass wood showing. The copyist has had to go to the extra trouble of veneering these portions to mask the freshly-cut surface of the carcass wood.

A point to be noted is that the top does not show the crack that is invariably found on the top of a genuine veneered table of this type, due to the shrinkage of the underlying carcass wood.

It will be noticed that the background to the marquetry panels is a darker colour than the two inlaid borders, the reason being that the latter are of boxwood and the former of holly. Holly, being the softer wood, has absorbed more of the stain, making it darker than the close-grained box. On an original table the box and holly would be the same colour; they would both have been mellowed by time, and not stained, as in the case of this modern copy. The effect of the staining on these light woods has given them a clouded appearance very unlike the clear transparency of the boxwood in the marquetry of the original table (Exhibit No. **25**). One of the drawer handles has been removed to show that the colour of the holly background behind the back-plate of the handles is exactly the same shade as the rest of the panel. If the toning of this light wood were due to age, the part behind the back-plate would be lighter, owing to its not having been exposed.

24. HOOPED-BACK WALNUT CHAIR, with vase-shaped splat, and cabriole front legs terminating in claw and ball feet. The seat is covered with a contemporary panel of petit-point needlework of floral design. *Circa* 1725.

This early eighteenth-century chair is a very good example of the

golden colour which old walnut obtains through the mellowing of the varnish with which the wood was originally finished.

Lent by Mr. C. D. Rotch.

25. WRITING-TABLE with folding top, decorated with seaweed marquetry in panels. *Circa* 1695.

This table is an extremely good example of seventeenth-century marquetry work in original and untouched condition. It should be noticed that the light boxwood in the marquetry design has a clear and transparent appearance very different from the modern imitation seen on Exhibits Nos. **5** and **23**.

Lent by Sir William Plender, Bart.

26. CATTLE IN A LANDSCAPE.

By Albert Jansz Klomp (1618–88).

The picture bears an old signature of Paul Potter (1625–54) but is now recognized as the work of Klomp, an inferior painter of the Dutch School, who imitated Paul Potter and the other greater masters.

Canvas. 13 × 11½ in.

Lent by the Earl of Crawford and Balcarres.

27. LANDSCAPE WITH FIGURES AND CATTLE.

By Jacob van Stry (1756–1815).

This master imitated Albert Cuyp in particular, and his works, with the forged signature of Cuyp as in the present instance, or without it, often appear as the work of the greater master. He may be recognized particularly by his painting of foliage and grass in the foreground.

Panel. 14 × 16½ in.

28. IMITATION OF A SPOON-BACK WALNUT CHAIR with cabriole legs, of the early part of the eighteenth century.

The graceful lines of the back of an original chair have been very successfully copied in this reproduction. The polished surface of the

walnut, both as regards colour and surface condition, is a good imitation of that on a genuine example. To give a more convincing appearance of a chair of the period, artificial worm-holes made with a drill will be noticed on the back and seat frame. The inside of the framework of the seat, which in an original chair would be of unpolished beech, is in this case carefully toned and treated so as to disguise the freshly cut surface of the wood; while a further indication of modern manufacture is the presence of a white bloom—caused through the working out of the acid which has been used to bleach the wood.

Lent by Mr. Alan Eshelby.

29. LANDSCAPE.

By HENRY MERRITT (1822–77).

This picture was painted between 1870 and 1877 by Henry Merritt, a picture restorer employed by Mr. William Graham and other well-known collectors, in order to show his skill as an imitator of old masters. An old panel has been used and the emphasis on the orthodox brown trees should be noticed.

From the William Graham Collection.

Panel. 13 × 10 in. *Lent by Lady Jekyll.*

30. BEL AND THE DRAGON, or DAVID BEFORE SAUL, or NEBUCHADNEZZAR AND THE GOLDEN IMAGE.

By REMBRANDT (1606–69).

This picture appears to be a replica of the picture in the collection of the Earl of St. Germans, signed and dated Rembrandt fecit 1631 (?), and published in the Arundel Club Portfolio, 1909.

Panel. 12 × 9¼ in.

Lent by Jac. Hageraats & Son, The Hague.

30 a. PHOTOGRAPH of the Earl of St. Germans' picture.

31. IMITATION OF A DUMMY BOARD PICTURE of the early eighteenth century.

The painted surface has been artificially cracked; the pine back shows the marks of a circular machine saw, and has been toned down with colouring matter.

Lent by Mr. W. Charles Tozer.

32. MADONNA AND CHILD.

By Benozzo Gozzoli (1420–97).

This painting was purchased in Germany in 1907 by a friend of the Fogg Museum, Harvard University, and lent to the Museum. The owner was told at the time of purchase that the gold was new but that the rest of the picture was old. After it had hung in the gallery for some years he became suspicious of its condition and asked Mr. Hammond Smith, the technical adviser of the Fogg Museum, to clean the picture and see what was underneath. It turned out that the flesh tones in the picture were painted in oil and that an imitation of cracks was painted on the surface. Underneath the oil surface the flesh tones were modelled in modern tempera and when that was cleaned off the original surface of the picture, as it now appears, was revealed. Everything in the picture that was certainly new was cleaned off except the gold. Some of the old gold is preserved in the halo and elsewhere, but Mr. Smith left the old gold with the toning and dirt of time on it and cleaned off the patina which the restorer had laid upon the new gold to match the old gold.

This picture opens up certain interesting problems. It will be observed that the panel has been patched in various places, notably a strip an inch and a half wide up and down the right-hand side of the picture, and one three-quarters of an inch wide up and down the left-hand side. On the right-hand side of the picture just below the Madonna's left elbow is a patch of the old gold with a trace of blue paint. This taken in connexion with the peculiar bit of drapery over the child's left shoulder, which is not easily explained, suggests the possibility that the panel was originally larger and that other figures were in it. A comparison between this and the very similar picture in the collection of Baron Tucher in Vienna (Photograph No. **33 a**), from

which collection it is said this picture also came, suggests the possibility that originally there were cherubim and seraphim surrounding the Madonna and Child, and perhaps the bit of blue represents a part of the wing of one of the cherubim.

The red of the cruciferous nimbus is clearly a lake over the gold. It would be interesting to know at what time this red was put on the picture. It is also interesting to compare with this the red of the Madonna's gown where brownish traces of the original mordant preparation for gilding may still be seen over the red which now appears below it, thus making it highly probable that this red is really old.

The breast of the bird was painted in a colour which has become transparent with age, perhaps helped by the varnish, and so the fold of the Madonna's mantle can be seen through a part of the bird although the high lights on the wing still hold their covering power. Virtually all that is left of the flesh tones now is the general tone of terra verde and biacca (lead white), which was put on before the face was originally modelled, although a little flesh tone remains on the hand.

Panel. 17 × 13¾ in.

33. PHOTOGRAPH of the picture before its modern restorations had been removed. The picture has been given an appearance of prettiness and triviality quite out of character with the work of the fifteenth century.

33 a. PHOTOGRAPH of Madonna and Child with Angels in the collection of Baron Tucher, Vienna.

34. PIETA.

By Carlo Crivelli (1430/35–*c.* 1495).

This picture was reproduced and described in the *Catalogue of the Nevin Collection*, Rome, 1907, No. 232; and in the *Catalogue of the Joachim Ferroni Collection*, Rome, 1909, pl. IX, No. 170. The picture was originally in the Marquis Caccialupi de Macerata Collection, and was bought at the Ferroni Sale by Canessa, the Italian dealer, who placed it in the hands of Cavenaghi, the famous Milanese restorer. Signor Canessa brought the picture to New York and in January, 1924, Mr. Arthur Sachs bought it and presented it to the Fogg Museum because of its value as a demonstration to Harvard students of how deceptive restorations may be.

The photographs below show its condition at the various periods. It will be seen by careful examination that a large part of the figure of Christ as well as the drapery which hangs over the balustrade below Him is new. A small piece of the original drapery in the top left-hand corner was preserved but it seems certain that Signor Cavenaghi either removed that or went over it, for there seems to be a consistent surface over the whole of the gold and red drapery. The cracks which start in the genuine part of the picture and are continued in a left-hand direction through the body of Christ are very cleverly managed. A careful examination will show, however, that on the new part the cracks are painted to imitate real cracks.

Various slight changes have been made by Signor Cavenaghi. For instance, just over the left shoulder of Christ was a dark space. This space has been filled in by the restorer. Also it is evident that the drapery behind the figure of Christ has been lowered in tone by transparent red glazes. Traces of this transparent colour can be seen where it has been carried over the hair of Saint John, which makes this hair fade softly into the background. By comparison of the picture with the original photograph it will be seen that formerly the hair stood out as a dark mass against a much lighter background.

In repairing the lost gold of the halo the restorer used tools slightly different from those originally used. Even the original parts of the picture are not wholly free from the restorer's touch. There is a certain amount of repaint over the whole surface of the painting. The explanation is probably that after the restorer brought his part of the work as near to Crivelli as possible, he found there was still a lack of unity, and so to make the picture more convincing he toned down the original part of the Crivelli with a little light semi-transparent repaint.

The picture is still in exactly the condition it was when it came into the possession of the Fogg Museum. At some later time it is possible that an effort will be made to clean off the repainting from the parts which were actually done by Crivelli. If this is determined upon, it will doubtless give the picture a lack of the unity which it has at present ; but then the picture will be better qualified to take its place beside the other important originals in the Fogg Museum.

Transferred to canvas, arched top. $25\frac{1}{2} \times 24\frac{1}{2}$ in.

Lent by the Fogg Art Museum, Harvard, Cambridge, Mass.

35. PHOTOGRAPHS OF THE PICTURE. On the left as sold in the Nevin Sale in 1907 in its damaged condition, in the centre as intended to be restored and on the right in its restored condition to-day.

36. MADONNA AND CHILD.

VENETIAN SCHOOL, fifteenth century.

Exhibited by way of contrast to the faked gold work of the Madonna No. **32** (q. v.) which was turned out of the Harvard Collection, U.S.A.

Provenance unknown, except that it came from an Antiquario in Rome who had acquired it as Venetian, 1400–1425, and fondly declared that the foliage in the Madonna's halo connected it with the oak leaf badge of the Della Rovere family.

Suspicion arose as to the quaint drawing of the Child with the body and limbs of an infant but the head much older and twisted to look over Her right shoulder out of the picture and aloof from His Mother. Before admission to the Benson Collection, where it is catalogued as No. 60, the earliest of a Group of Venetian pictures before the date of the two Crivellis, the gold work and paint were tested with solvents and pronounced unimpeachable.

Authorship, and even school, uncertain. If by a Venetian it may be by one who worked down the Adriatic to the Marches and the Romagna from Ravenna to Pesaro whence there was easy access to Urbino and Gubbio. More probably by some provincial of 1450–75, skilled in gold work.

Gold Ground, pointillé : 19½ × 14⅜ in. including moulding of frame.

Lent by Mr. R. H. Benson.

37. BOY HOLDING FRUIT AND FLOWERS, Bronze Statuette.

A genuine specimen of North Italian work, about 1530.

Height, 6¼ in.

Lent by the Earl of Crawford and Balcarres.

39. BOY, Bronze Statuette.

A genuine example of Paduan work of 1480 or thereabouts, showing the uncompromising harshness of style associated with Bellano, who according to Scardeone was Mirus cœlatura.

Height 7½ in. *Lent by the Earl of Crawford and Balcarres.*

40. ITALIAN MAIOLICA PANEL painted with three saints in blues partly washed over with yellow and with orange and ruby lustres. Signed G M in monogram.

This piece, made in the middle of the nineteenth century, can hardly be called a forgery, and is rather an unintelligent revival of sixteenth-century work. The sentimental drawing, the 'unsteady' yellow which has 'run' in the firing, the raw lustres, the clumsy use of the virulent ruby, and the porcelain-like sheen of the surface are all indications of modern origin.

Lent by the Earl of Crawford and Balcarres.

41. IMITATION OF A MAHOGANY FIRE-SCREEN of the middle of the eighteenth century, mounted with a genuine eighteenth-century panel of petit-point needlework.

This mahogany frame, which has been made about fifteen years, has been designed to represent a carved and lattice-work screen of about 1760. The design of the frame is not true to period, as it combines motifs which would not be found on a genuine eighteenth-century screen. The polished surface of the mahogany, owing to exposure and wear, has acquired a certain amount of patina.

42. IMITATION OF A CHARLES II WALNUT TRIPOD STAND with hexagonal top.

The golden mellow colour of old walnut has been successfully produced in this example by the chemical bleaching of the wood. The interstices of the mouldings have been filled up with darkened polish to imitate the appearance resulting from the accumulation of dust and hardened beeswax on a genuine example. The waxy and soft surface of this piece shows that it is of recent construction, as the polish has not had time to harden. *Lent by Mr. C. J. J. de Haan.*

43. IMITATION OF AN EARLY EIGHTEENTH-CENTURY MIRROR in walnut and marquetry frame with gilt border.

The tone of the light background of the marquetry panels is a most skilful imitation of old work. The reproduction of age on the surface of box or holly inlay is particularly difficult. On old inlay these light-coloured woods are toned by age to a mellow colour, and unless great care is taken in the polishing, these modern light woods will have a stained and muddy appearance, very different from those matured by age. That the mirror plate, although a particularly good reproduction of an old one, is modern, is proved by the wheel marks on the bevel, which are executed in a similar manner to those of the plate of the mirror (Exhibit No. **53**). *Lent by Mr. A. D. Narramore.*

44. AN EARLY SIXTEENTH-CENTURY HELMET of the 'Blase-balg' type with fluted skull, in the style of Maximilian armour.

GERMAN. (Compare No. **51**.) *Lent by Mr. Félix Joubert.*

45. IMITATION OF A RED AND GOLD LACQUER CHARLES THE SECOND CABINET, on carved and gilt stand.

As compared with a genuine lacquer cabinet of the period this piece differs both in design, construction and workmanship. The cabinet is partly old and partly new. The nest of drawers in the interior is old, with the exception of the three top drawers, which have been added in order to give the correct proportion of a lacquer cabinet of the period. It would be unusual to find the drawers arranged thus in a genuine example; they were nearly always designed like those seen in the original specimen in black lacquer (Exhibit No. **52**). The three top drawers are made from old drawer linings; these drawers are dove-tailed, while those beneath are nailed together. In a genuine piece of furniture all the drawers would be constructed in the same manner.

The sides, top, bottom, and back of the cabinet are constructed of old oak, whereas the two doors are made apparently of pine.

One outstanding difference between this type of cabinet and a genuine one is that whereas the outer surfaces of the top and sides, and the back and front of the doors of a genuine example would be over-

laid with a veneer of fruit wood, such as apple or pear, in this case, as in the majority of modern lacquer cabinets, the lacquer is applied direct on to the wood of the carcass.[1]

On an original cabinet the lacquer on the inside, being unexposed, would be brighter than that of the exterior. Here, however, the tone is nearly the same throughout, yet it should be noticed that the three small drawers fitted inside the central cupboard are of a much brighter red than the other parts. This is intentional; but the difficulty of giving an untoned lacquer surface an appearance of age has not been overcome, as the lacquer on these drawers is obviously quite modern. The surface of the lacquer on the exterior of the cabinet displays a network of large cracks. These cracks have been produced artificially, and vary considerably from the small minute network of cracks to be found on old lacquer. A further difference between this modern lacquer and the old is that the entire lacquered surface has been toned down on the exterior, irrespective of the fact that the lacquer work behind the mounts on the genuine example would retain its pristine colour. In order to show this, one of the corner mounts has been removed.

The mounts are of modern manufacture, and through exposure to the air have gone black. Mounts on an original cabinet being brass-lacquered or water gilt are usually free from tarnish.

The stand, as compared with a seventeenth-century example, differs in the handling of the carving, especially as regards the cupids' faces, which have not the seventeenth-century character. The treatment of the surface of the gilding has been carried out in the same manner as that on the table (Exhibit No. **253**). That the appearance of age on the gilding of this stand is artificial is seen by the even distribution of toning. On an original gilt stand of the period those surfaces which face upwards are darker than the rest, as owing to their position they have received the falling dust of over two centuries, while on those parts which face downwards, being unaffected by the dust, the gilding is much brighter in tone.

Lent by Mr. Marcel Helsen.

[1] The reason that the old cabinet-makers veneered their pieces before lacquering was to prevent the lacquer decoration being disfigured by cracks caused through the shrinkage of the carcass wood; also because the softer fibres of the carcass wood in shrinkage left the harder year rings between them outstanding. A veneered surface thus made a smoother and better ground for the lacquer.

46. MADONNA AND CHILD WITH SAINTS.

A very elaborately composed and executed modern pasticcio, stated to have been produced by a certain Italian artist in Prato about the beginning of the twentieth century and painted on an old panel in the manner of Filippo Lippi (1406–69), somewhat in the style of the Louvre Madonna and Saints, in which many similar figures and motifs will be found (see photograph No. **47**). The effect of time, even in the score of years or so that have passed since its production, is interesting, the cracking on part corresponding to the joints in the panels being very severe while the usual fine craquelure which is often found elsewhere is completely absent.

Old panel, arched top. 59 × 46½ in.

47. PHOTOGRAPH of Madonna and Saints by Filippo Lippi in the Louvre.

48. SMALL CABINET, in the style of the early eighteenth century, decorated with green and gold lacquer, with falling front enclosing drawers; on a gilt gesso stand with cabriole legs.

This decorative piece of furniture, although attractive in size and colour and of good proportions, is unlike anything that has survived from the early eighteenth century. That it differs from a period piece can be seen from the fact that the carcass wood is of mahogany instead of soft wood, and that its surface is not veneered in the manner already mentioned in the description of Exhibit No. **45**. It is interesting to compare the colour of the gilding of the stand with that of the genuine gesso table Exhibit No. **49**, which shows how the original gilding on period gesso pieces has been toned by two hundred years of exposure. The screws securing the lock are modern machine- and not hand-made, and the screw-heads are covered with the lacquer decoration, proving that the lacquer work cannot be older than the screws.

Lent by Mr. Alan Eshelby.

NOTE: In gesso furniture the wood is first covered with a thin coating of composition, and on this prepared surface the design is carved in low relief, the whole being afterwards gilded. The ornament can be far more easily and sharply cut out of the soft plaster than out of the wood.

49. GESSO GILT TABLE on cabriole legs with marble top. *Circa* 1710.

This table was originally fitted with a wooden top ornamented with gilt gesso decoration, but, as in the case of many other genuine tables of this type, the original top having become damaged has been replaced.

The cracks on the gesso design should be noted, as not only are they a proof that the table is an old one but that it has never been regilt. Regilding would fill up these cracks and also obscure the tooling on the background of the design.

Lent by Mr. Percival D. Griffiths.

49a. IMITATION OF A FIFTEENTH-CENTURY GILT AND GESSO CASKET.

Height 15½ in. Length 19 in. Depth 13 in.

Lent by Mr. R. H. Benson.

50. TALL MIRROR formed of two plates contained in a pearwood frame decorated with black and gold lacquer. *Circa* 1705.

This Queen Anne example shows how the gilding on genuine lacquer work has worn away in the course of time. In imitation lacquer the appearance of wear is never carried to the same degree, as this would depreciate its decorative value. This mirror in the course of time has lost its shaped hood and original bottom mirror plate. The latter has been replaced by another plate, which however lacks the bevelled edge and differs considerably from the one above it in the tone of its reflection. *Lent by Mr. G. Buckston Browne.*

51. MODERN REPRODUCTION OF A SIXTEENTH-CENTURY HELMET with 'Blasebalg' type visor, a good example of the skull being forged as the originals were, of one piece. (Compare No. 44.)

Lent by Mr. Félix Joubert.

52. CABINET decorated with black and gold lacquer, mounted on carved wood and gilt stand. *Circa* 1680.

It should be noticed that on this genuine cabinet the surface of the carcass is overlaid with a fruit-wood veneer, as are the backs and fronts of the doors and the fronts of the small drawers in the interior. The

veneer can be easily seen on the edges of the doors. The colour of the gilding of the stand may be compared with that of the stand of the imitation (Exhibit No. 45). *Lent by Lt.-Col. L. C. R. Messel.*

53. IMITATION OF AN EARLY EIGHTEENTH-CENTURY MIRROR with a cross-banded walnut veneered frame, and veneered hood and apron-piece.

In this mirror-frame old deal has been used for the carcass wood. The walnut veneer is modern, and has been bleached by chemicals to give the correct 'antique' colour. In the polishing of the frame, the interstices of the mouldings have been darkened with a mixture of polish and colouring matter in imitation of the natural accumulation of dirt; the high gloss of the polish has been rubbed down, and the surface dull waxed. The exposed deal back has been stained to give it the tone that the surface of deal obtains by age.

The mirror-plate is modern with a very slight bevel in imitation of the shallow bevelling of the Vauxhall mirror-plates of this period. A careful examination of the bevelling will reveal the marks of the emery wheel running across it. The bevel on an original eighteenth-century mirror-plate will show no wheel-marks, as the bevel will have been worked by hand. The smoky appearance on the silvering of the glass which is visible on this example is a certain sign that the mirror-plate is modern. (Compare Exhibit No. 43.)

Lent by Mr. Alan Eshelby.

54. IMITATION OF A 'PETIT-POINT' PANEL of the Elizabethan period.

That this panel of needlework is not of sixteenth-century workmanship may be judged by the drawing of the figures and by the expression on the faces. This defective drawing is specially noticeable in the hands and legs of the two male figures, which are stiff and angular and suggestive of the copyist laboriously following an original example. The expression on the faces, especially that of the women, has not the character of original needlework of the sixteenth century. It is difficult to give an approximate age to this copy; it might be anything from fifteen to thirty years. The colours of the silks with which it is worked are brighter at the back than at the front, and this would

tend to prove that it is either sufficiently old to have faded naturally, or that it was artificially faded by placing it in the sun after it was completed.

55. GRACE BEFORE MEAT.

By MATHIEU LE NAIN (1607–77).

In an interior four figures are grouped. On the left a girl is seated at a table, on which she rests the jug which she holds in her right hand. The mother, in a dark green dress, places her right hand on the white tablecloth. Farther back, and on the far side of the table, are two little children; the little boy is cutting a loaf, and the little girl folds her hands as she says grace. A replica or old copy of the picture recently acquired by the National Gallery.

Canvas, $18\frac{1}{2} \times 22\frac{1}{2}$ in.

Exhibited at the Burlington Fine Arts Club, 1910. No. 2.

Lent by Sir Herbert Cook, Bart.

56. PHOTOGRAPH of the picture by M. le Nain, No. 3879 in the National Gallery. Hitherto the Cook picture had passed for the original, but the discovery of the National Gallery version would seem to have relegated it to the position of a studio work or copy.

57. WALNUT CHAIR with vase-shaped splat in back, the cabriole front legs terminating in claw and ball feet. The knees of the legs decorated with carved acanthus foliage and partly gilded. *Circa* 1730.

This example is interesting as showing the present-day appearance of original gilding which has received nearly two hundred years of wear and exposure. *Lent by Mr. G. Buckston Browne.*

58. LONG CASE CLOCK, with movement by John Andrews, Leadenhall Street, London.

This clock is an original specimen, with the exception of the green lacquer decoration which has been applied to the old case. The case is of soft wood, and was therefore probably decorated with lacquer

in the first instance; but, doubtless owing to its bad condition, it has been entirely relacquered. This modern lacquering differs from genuine old lacquer in several respects. In the first place, no period piece of lacquer furniture of this particular green colouring is extant, and this in itself constitutes sufficient evidence that such lacquer was never made in the eighteenth century. The surface of the lacquer is cracked. This was done artificially by the application to the lacquer surface after polishing of a quick-drying paste, the contraction of which in drying crazed the polish. Cracks formed in this manner are quite different to those produced by shrinkage of the carcass wood, as can be seen by comparing the network of minute hair cracks on the door of the red lacquer clock case. (Exhibit No. **108**.) Another point to be noted about this example is the absence of any signs of wear, which genuine examples of old lacquer invariably show. The lacquer decoration, for instance, on the bottom plinth shows no sign of having been kicked or knocked; and the gilt decoration on the mouldings, such as those on the bottom of the hood and the top of the base, that would naturally show signs of wear through dusting, appear to be untouched. The artificial tone of age has been applied evenly to the whole of the lacquered surface, equally to the front as to the sides, whereas in a genuine example the sides are nearly always darker than the front, the latter part being more often cleaned and dusted. This effect will be noticed on the genuine red lacquer clock-case previously mentioned.

59. IMITATION OF A LATE SIXTEENTH-CENTURY JOINT STOOL.

This stool, like the stool Exhibit No. **107**, has been made from old worm-eaten oak, which is disclosed by the presence on the seat of worm-holes cut through longitudinally. The existence of two holes through the top shows that the wood of which it is made was originally used for some other purpose, such as for a floor board. The pegs here have been cut off flush and do not project, a feature which indicates that the pegs are modern (see description of Exhibit No. **107**). The four brackets under the frieze show no signs of age, and have probably been put there to give the impression that they are recent restorations. *Lent by Messrs. Robersons, of Knightsbridge, Ltd.*

60. PORTRAIT OF A MAN IN A RED CAP.

This picture is a modern Belgian pasticcio, the head inspired by van Eyck's man with a turban in the National Gallery, and the hands by Memlinc's portrait of an old man in Frankfort. Notice the craquelure and the smoothness and flatness of the technique.

Panel. $9\frac{1}{2} \times 7$ in. *Lent by M. Salomon Reinach.*

61. PHOTOGRAPH of Thierry Bouts's portrait of a man in the National Gallery, which may have influenced the composer of No. **60**.

62. MODERN COPY OR IMITATION OF A T'ANG DYNASTY TOMB MODEL OF A HORSE. Note: (1) The weak and feeble modelling and absence of life. (2) Wrong proportions, e. g. head too small, as in the earlier unglazed horses of the Northern Wei (386–549) dynasty, the white and hard appearance of the body. (3) The total absence of crazing or cracking of the glaze, which is muddy, lacking in brilliance, and generally too dry. (4) Poverty of the ornament in the harness. (Compare No. **106**.)

Lent by Mrs. Julius Spier.

63. PORTRAIT OF THE EMPEROR CHARLES V.

Attributed to CLOUET.

$11 \times 8\frac{1}{4}$ in. *Lent by Mr. Benjamin Guinness.*

64. PORTRAIT OF KING FRANCIS II OF FRANCE.

Attributed to CLOUET.

$10\frac{3}{4} \times 8$ in.

A series of four portraits (including Nos. **104** and **105**) of kings of France, attributed to F. Clouet. This series, which is of considerably later origin than is suggested by the costume, is interesting on account of the seals which are impressed on the back of each.

These seals include those of Elizabeth, daughter of Karl Ludwig, Elector Palatine, and second wife of Philip, Duke of Orleans (second son of Louis XIII of France). He married first Henrietta Maria,

daughter of Charles I of England, and died in 1701. This seal occurs on Nos. **64**, **104**, and **105**.

From the Collection of the late Sir Henry Howorth.

Lent by Mr. Benjamin Guinness.

65. CHINESE BRONZE VASE of the Han dynasty.

Exhibited to show comparison in form with No. **67**.

Lent by Mr. G. Eumorfopoulos.

66. IMITATION IN POTTERY of the eighteenth century of a Chinese bronze vase of the Ming dynasty.

Lent by Mr. S. D. Winkworth.

67. HAN POTTERY VASE in imitation of a contemporary bronze resembling in form No. **65**.

Lent by Mr. G. Eumorfopoulos.

68–76. A SERIES OF 'FAMILLE ROSE' PLATES AND IMITATIONS.

A bluish glaze, heavy paste, 'pasty' enamel, hard mechanical drawing, in figure-painting a failure (observable specially in the faces) to catch the spirit of a Chinaman's handiwork, are the tokens by which the latter pieces can all or severally be recognized as spurious. Such imitations have been made in Paris and also, among other places, in Belgium.

68. 'FAMILLE ROSE' PLATE. Reign of Ch'ien Lung (1736–95).

Lent by Mr. S. D. Winkworth.

69. IMITATION of type of No. **68**.

Lent by Miss Edith Lee.

70. 'FAMILLE ROSE' PLATE. Reign of Ch'ien Lung.

Lent by Mr. W. Martin Hurst.

71. IMITATION of type of No. **70**.

Lent by Mr. W. Martin Hurst.

72. 'FAMILLE ROSE' PLATE. Reign of Ch'ien Lung.

Lent by Mr. S. D. Winkworth.

73 and **74**. IMITATIONS OF type of No. **72**.

73 *Lent by Mr. S. D. Winkworth.*
74 *Lent by Miss Edith Lee.*

75. 'FAMILLE ROSE' PLATE. Egg shell with ruby back, of 'seven border' type. Reign of Yung Chêng (1723–35).

Lent by Mr. S. D. Winkworth.

76. IMITATION OF type of No. **75**.

Lent by Mr. S. D. Winkworth.

77 and **78**. PAIR OF VASES, modern French (Paris) imitations of so-called 'Chinese Lowestoft' porcelain, i.e. porcelain of the type at one time erroneously ascribed to Lowestoft, actually made and decorated in China after designs sent out from England. The shape would never be found in true 'Chinese Lowestoft', and the heraldry is an unintelligent attempt to imitate the *naïveté* of the Chinese paintings of this kind.

Lent by Mr. Percival D. Griffiths.

79. VASE, with lotus-fruit head, stoneware made at Fat-shan, near Canton, probably late in the Ming dynasty (i.e. in the sixteenth or seventeenth century); the lavender-blue glaze, with strawberry splash, is an attempt to imitate the crimson-splashed type of Chün of the Sung period.

Lent by Mr. G. Eumorfopoulos.

80. IMITATION OF A FLOWER-POT of Chün porcelain of the Sung dynasty, impressed with the mark of Yung Chêng (1723–35), and made in his reign. Note the opacity of glaze as compared with original (No. **95**). The base has a glaze of different colour from the rest of the pot, but thick green instead of the usual brownish-olive.

Lent by Mr. G. Eumorfopoulos.

81. VASE. Canton stoneware, with opalescent glaze, an eighteenth-century descendant of Sung ware of the Chün type, the shape not earlier than Ming.

Lent by Mr. G. Eumorfopoulos.

82. INCENSE-BURNER, Lung Ch'üan celadon porcelain of the Sung dynasty, *kinuta* type, the shape derived from bronze. (Compare No. **84**.)

Lent by Mr. G. Eumorfopoulos.

83. BULB-BOWL, celadon porcelain, with the mark of Ch'ien Lung (1736–95), and made in his reign. The glaze reproduces closely the qualities of *kinuta* celadon (compare No. **82**); the shape is that of the bulb-bowls in Chün porcelain of the Sung period.

Lent by Mr. S. D. Winkworth.

84. INCENSE-BURNER, bronze, of form imitated in *kinuta* celadon porcelain. (Compare No. **82**.)

Lent by Mr. Archibald G. B. Russell.

85. A JADE 'TSUNG', a funerary emblem used in China from early days. Probably Chou dynasty (1122–256 B. C.).

Lent by Mr. G. Eumorfopoulos.

86. A JADE BOULDER cut in the form of a 'tsung', the natural staining of the stone has been assisted artificially. The surface has been decorated with a variety of designs familiar in old bronzes, but clumsily interpreted, crowded, and confused.

87. VASE imitating in form, body, and glaze the Sung dynasty ware of the Chi-lu Hsien type, painted in the manner of Tz'ŭ-chou wares. The bad drawing of the design sufficiently indicates a modern (Chinese) origin.

Lent by Captain H. S. Reitlinger.

88, 89. STONE IMITATIONS OF CENTRAL ASIATIC ANTIQUES made by an Arab artist who died recently at an advanced age. Bought at Damascus, January 1922.

These are typical examples of 'prehistoric' antiquities, some of original design, manufactured in Transjordania and Syria and sold at Damascus and other places. *Lent by Mr. Lionel Cust.*

90. DISH, powder-blue glaze with *famille verte* panels, K'ang Hsi period (1662–1722). *Lent by Mr. S. D. Winkworth.*

91. IMITATION OF A K'ANG HSI POWDER-BLUE DISH, with *famille verte* panels. (Compare No. **90**.) The heavy weight, gritty paste, bad blue, and hard mechanical design of the panel-paintings show this to be a modern (perhaps Japanese) imitation. The yellow and manganese colours in particular are of a wrong tone.

Lent by Mr. W. W. Winkworth.

92. BRONZE POT with spout. Modern imitation of early Chinese bronze. Note the imitation green patina.

Lent by Messrs. Bluett & Sons.

93. BOWL, with design in white slip relief, Yung Lo period (1403–24).

Lent by Mr. G. Eumorfopoulos.

94. BOWL, stoneware with opalescent glaze imitating Chün ware of the Sung dynasty. Modern Chinese or Japanese.

Lent by Mr. R. H. Benson.

95. FLOWER-POT, Chün porcelain, Sung dynasty. (See No. **80**.)

Lent by Mr. G. Eumorfopoulos.

96. BOWL, modern Japanese, bluish-celadon glaze derived from iron with splashes of copper-red, made under the inspiration of Chün ware of the Sung dynasty; the finish of the foot-ring with glaze ending in a wave short of it, is reminiscent of stoneware bowls of the Yüan dynasty.

Lent by Messrs. Bluett & Sons.

97. BOWL, with delicate floral design in white slip relief, made in the K'ang Hsi or Yung Chêng period after an original of the reign of Yung Lo (compare No. **93**). The glaze is too cold and glittering and lacks the mellow creamy tone and texture of the original.

Lent by Mr. G. Eumorfopoulos.

98. BOWL, imitation of Ting porcelain of the Sung dynasty. The sag in the curve at the spring of the wall from the foot-ring, the mechanical air of the floral reliefs, the smooth glaze surface (quite devoid of 'tear-marks' or the subtle discolorations due to decomposition with age) are all features which betray this piece as a modern, probably Japanese, imitation. *Lent by Messrs. Bluett & Sons.*

99. STAND OR TRAY of white porcelain made to imitate the qualities of crackled Chinese *blanc de Chine* with stained glaze. Impressed with numerals 686 and the mark (four W's in a circle) of the Royal Worcester Porcelain Factory (1852–62). (Compare with **101.**)

Lent by Miss Edith Lee.

100. VASE, Lung Ch'üan celadon porcelain of the Sung dynasty (980–1279) *kinuta* type. *Lent by Mr. Howard Peebles.*

100a. VASE, modern Japanese, made by Suwa Sozan of Kioto in emulation of Chinese Lung Ch'üan celadon porcelain of the Sung dynasty with glaze of the so-called *kinuta* type. (Compare No. **82.**) The shape is a slight modification of the original *kinuta* form; the vase has the 'iron foot' of the prototype, but the glaze has a milky white tone in places which betrays its true nature.

Lent by Messrs. Bluett & Sons.

101. WINE-CUP, *blanc de Chine* (Fuchien) porcelain, eighteenth century.

Lent by Mr. S. D. Winkworth.

102. BOWL, modern Japanese, in the style of Yüan dynasty stoneware with opalescent green glaze. The shape has little in common with the type copied. *Lent by Mr. R. H. Benson.*

103. OAK JOINT STOOL with turned legs and moulded edge to top. Late seventeenth century. The quality of the patina on this original example should be compared with that on the pieces of imitation oak furniture such as Exhibits Nos. **59**, **107**, **275**, and **279**.

Lent by Mr. H. Clifford Smith.

104. PORTRAIT OF HENRY III OF FRANCE.

Attributed to CLOUET. 11 × 9 in.

Lent by Mr. Benjamin Guinness.

105. PORTRAIT OF FRANCIS I OF FRANCE.

Attributed to CLOUET. $10\frac{3}{4} \times 8$ in.

See Nos. **63** and **64**. *Lent by Mr. Benjamin Guinness.*

106. CAMEL of the T'ang dynasty (618–906). In comparing this original figure with the modern copy of a horse of the same period (No. **62**) note:—(1) The life in the model given it by the artistic sense of the Chinese potter. (2) The pinky cream colour and the softness of the body. (3) The minute crazing or cracking of the glaze. (4) The silver skin effect in places, the result of decomposition of the glaze.

Lent by Mrs. Julius Spier.

107. IMITATION OF AN EARLY SEVENTEENTH-CENTURY JOINT STOOL.

This stool is made from old oak, the worm-eaten portions of which have been carefully arranged so that they appear on the outer faces.

The pegs in the legs, which are driven through the tenon and mortice joints, have been left projecting in imitation of those on a genuine stool, which project by reason of the shrinkage of the surrounding wood. The difference between the protruding pegs on this imitation and those on the genuine example, Exhibit No. **103**, is very noticeable. It is extremely difficult to imitate the patinated surface on the head of a genuine peg or the clean, smooth edge which constant rubbing and dusting has given it. The imitator, as in this example, roughly cuts off the tops of the pegs, leaving them without a smooth head and with sharp and jagged edges.

108. LONG CASE CLOCK decorated with gold lacquer on a red ground with musical movement by Windmills, London. *Circa* 1735.

This very fine example of English red lacquer was purchased in Madrid, and is said to have come from the Royal Palace.

Lent by Mr. Henry Hudson.

109. MIRROR with carved wood and silvered frame, in the style of the period of Charles II.

A carved wood and silvered mirror does not exist from this date, European mirror frames of the seventeenth century being either of veneered woods or tortoiseshell, or of silversmith's work.[1] Reproduction of the appearance of age has been carried out with great skill and ingenuity, not only as regards the silvered work on the front of the frame, but also the natural surface of the wood of the back. This frame has been constructed out of old perished timbers, and these, where freshly cut, have been carefully doctored by artificial means.

The wood of this frame is of oak, whereas a frame of the period was more often of deal or some other soft wood.

Lent by Mr. Alan Eshelby.

110. PORTRAIT OF A MAN.
By REMBRANDT.

In sanguine, crayon, bistre, and wash.
Signed and dated, Rembrandt f. 1634.
From the Aylesford Coll. On vellum.
$14\frac{1}{2} \times 10\frac{3}{4}$ in. *Lent by Colonel Sir George Holford.*

111. PORTRAIT OF A MAN.
Copy of No. 110, by Ploos van Amstel. See under No. 327.
From the Warwick Coll. On paper.
15 × 11 in.

One of the tests is afforded by the *pentimenti*, or improvements by the artist in the course of execution. In this case the original is distinguishable by sundry slight *pentimenti*, as to two of which the copyist

[1] Carved wood frames of this and earlier periods, which were once picture-frames, are constantly found fitted with mirror plates.

has been doubtful, while as to another he has emphasized what Rembrandt left vague. The copy deserves to deceive, and might deceive anybody who could not see them placed alongside of each other and recognize in the original a delicacy, mobility, and brimfulness of life, in short an atmosphere that defies expression in words.

Lent by Colonel Sir George Holford.

112. HALF-CIRCULAR SATINWOOD CARD-TABLE of the late eighteenth century with modern painted decoration.

That this table was not intended for painted decoration can be seen by the presence of the cross-banded edging of tulipwood on the top and the inlaid oval paterae on the upper part of the legs. On a genuine example painted decoration would have been employed on these parts instead of inlay. The technique of the painting, as shown in the drawing of the flowers, swags, and ribbons, does not exhibit the finish and accurate touch of the professional furniture painter of the eighteenth century. The paint is dull in colour and lacks the translucent appearance of original work (compare with Exhibit No. **119**), and its surface has been cracked artificially to make it appear more convincing. Another point furnishing proof that the decoration is not original is that the painted surface shows no sign of damage or wear, which undoubtedly it would do if it had been contemporary with the table. The 'painting up' of pieces of plain old satinwood furniture is much to be deplored, as it adds nothing to their artistic value, and, when detected, depreciates their monetary worth.

112 a. IMITATION OF AN EARLY GEORGIAN GILT TRIPOD STAND with circular top.

This reproduction has been made about ten years, sufficiently long to allow the gilt surface to harden. The worm-holes are artificial, being made by a drill, and, to give an appearance of age, the gilding has been rubbed off in places, disclosing the red ground on which it was applied. This rubbing off has been done, however, without sufficient regard to the parts of such a stand which would be most likely to have sustained wear.

Lent by Sir John Prestige.

113. A FEMALE SAINT HOLDING A FLOWER.

This picture is a modern forgery, apparently suggesting fifteenth-century work, and painted upon an old panel, worm-eaten and decayed. The treatment of the flower in the right hand is essentially modern, while the halo also is not in the style of the period.

Panel. 15 × 16 in.

114. PORTRAIT OF AN ITALIAN YOUTH.

This picture in the manner of a fifteenth-century Florentine or Umbrian master is by an eminent modern imitator and restorer of early pictures. The picture was recently acquired in Italy as an example of his methods. The frame is in the form of a moulding attached to the panel, and the wood has been treated to give an appearance of age.

Panel. 15 × 10½ in.

115. IMITATION OF A LATE EIGHTEENTH-CENTURY SATINWOOD ARMCHAIR with painted decoration.

The toning of the modern satinwood cannot be compared favourably with the clear orange colour of an original satinwood chair of the period. This chair has been finished with modern polish, whereas the majority of eighteenth-century specimens are treated with a clear varnish. The painted decoration, in order to give it an appearance of age, has had its surface cracked artificially; cracks of this nature are not found on original painted work. The cane-work of the seat shows signs of artificial toning and is pliant and soft, whereas the cane seat of an original chair would be hard and stretched through wear.

Lent by Messrs. S. E. Letts, Ltd.

116. THE ANGEL GABRIEL.

Transferred fresco (modern).

This painting, based upon a picture attributed to Botticelli (1444/5–1510) in the Uffizi Gallery in Florence, was painted by Mr. Henry Scott (one of the assistants in the Division of Fine Arts

at Harvard University) in true fresco on a wall in Florence. The painter used, as far as possible, the old technique, plastering the wall, painting upon it in mineral colours while the plaster was still moist, and avoiding all use of pigment on the surface after drying. In the selection of pigments he was assisted by Mr. D. V. Thompson (another assistant in the Division of Fine Arts). After the painting had dried and had remained on the wall for some time, it was transferred to canvas by Mr. Thompson. In so doing, inevitably parts of the surface chipped away and were retouched by him. The painting thus represents the process followed in the Renaissance, and its condition suggests that of the Renaissance fresco transferred and damaged by time. It may be regarded either as a work of art, or a scientific exercise, or a solemn warning to the purchasers of genuine antiques.

Canvas, $31\frac{1}{2} \times 24\frac{1}{2}$ in.

Lent by the Fogg Art Museum, Harvard, Cambridge, Mass.

117. PHOTOGRAPH of the Angel Gabriel, part of the Annunciation attributed to Botticelli in the Uffizi.

118. MALE TORSO, BRONZE, $8\frac{1}{2}$ in. high.

Modern reproduction of a classical bronze in the Vatican Museum. The work has been very carefully reproduced, both as regards the form of the figure and its patination. The marble base has also been treated to give an appearance of age.

Lent by Mr. E. Peter Jones.

119. SATINWOOD CABINET on stand supported on tapered legs, fitted with secretaire, the front and sides decorated with painted garlands of flowers, medallions, and trophies. Late eighteenth century.

This cabinet is veneered with West Indian satinwood, with a carcass constructed of oak and mahogany. The craftsmanship of this piece displays the cabinet work of the late eighteenth century at its highest point of perfection. The golden orange colour of the satinwood has been caused by the mellowing of the varnish with which the surface of the wood was originally finished. This specimen of satinwood deserves special attention, as no modern example can be compared with it as regards tone and colour. The high quality of

the painted decoration with its translucent and brilliant colouring should be compared with the modern painting on the card-table, Exhibit No. 112. The cracks in the doors, resulting from the shrinkage of the carcass wood, should be noted, as such cracks are not likely to be found on a modern imitation.

A point of interest is the difference in colour between the satin-wood of the exterior and that of the inside of the secretaire, which, being unexposed to the atmosphere, has not mellowed to the same extent. *Lent by Mr. Frank Partridge.*

120. PROFILE PORTRAITS OF TWO LADIES.

Attributed to Domenico Veneziano (1410?–1461).

This picture which has passed through two well-known collections is now believed to be a modern pasticcio. The right-hand head resembles the well-known portrait (see below) attributed to Piero della Francesca and also to Verrocchio. The picture seems to have been painted on a gold ground, as is seen where the paint has been rubbed off, but it is doubtful whether the gold is old.

Panel 13 × 9½ in. *Lent by Mr. F. A. White.*

121. PHOTOGRAPH of the Portrait of a Lady attributed to Piero della Francesca and also to Verrocchio in the Poldi Pezzoli, Milan.

122. PORTRAIT OF A GIRL.

A modern Italian pasticcio, intended to suggest the period and manner of Pisanello (*c.* 1380–94—1455–6). Painted in tempera on an old panel sawn from an old picture of a Crucifixion; the leg of the Christ has here been used as a basis for the modern work and has been glazed over with transparent colours to form the flesh tones for face and neck.

9½ × 6 in. *Lent by Mr. E. W. Forbes.*

123. SHIELD-BACK MAHOGANY CHAIR, the back decorated with carved paterae and husks. *Circa* 1780.

Lent by Sir John Prestige.

124. FLAT-TOPPED HELM.

The visor is entirely unpractical and unreasonable and would cause serious inconvenience to the wearer whenever it was open.

Lent from the Armouries, Tower of London.

125. HELMET WITH BEAKED VISOR.

This appears to be made of thick sheet metal. There are traces of brazing of the metal *under* the rust.

Lent from the Armouries, Tower of London.

126. HELM WITH FLEUR DE LYS ORNAMENT.

The top, which should be particularly thick to protect the head from a blow, is made of thin sheet metal. (See notes to Nos. **188** and **200**.)

Lent from the Armouries, Tower of London.

127. VASE AND COVER with exotic birds in colours on scale-blue ground. Mark, a fretted square. Worcester, about 1770.

Lent by Mr. Albert Amor.

128. IMITATION OF A WORCESTER VASE AND COVER, hexagonal, with exotic birds in colours on a ground of blue scale-pattern. Mark, a fretted square.

The hard paste, unpleasant blue, flat gilding, weakness of the enamels and feeble drawing in the panels, and, lastly, excessive slenderness of form, mark this as a French forgery. Made probably about 1870–80. (Compare **127**.)

Lent by Mr. Albert Amor.

129. JUG with exotic birds in colours on a scale-blue ground. Worcester, about 1770. *Lent by Mr. Albert Amor.*

130. IMITATION OF A JUG of the same type and origin as **128**.

The same faults are apparent; the over-filling of the panels and excessive disjointedness of the birds are to be noticed. (Compare **129**.)

Lent by Mr. Albert Amor.

131. FIGURE OF A GIRL DANCING, WITH A BOCAGE. Mark, an anchor and dagger in red. Bow, about 1770.

Lent by Mr. Albert Amor.

132. IMITATION OF A BOW FIGURE OF A CHILD, WITH A BOCAGE.

Though imitated from a Bow type, as shown by the form of the base, with four rococo feet, common at Bow, but unknown at Chelsea, the figure has been marked with a (badly-formed) Chelsea gold anchor. The flesh-tints, drawing of features, warm purple of grapes, dirty green of leaves in the bocage, which is over-elaborate, are all untrue to the original. (Compare **131**.) *Lent by Mr. Albert Amor.*

133. IMITATION OF A CHELSEA TWO-HANDLED VASE, porcelain, painted with exotic birds. Mark, an anchor in gold.

Lent by Mr. Guy G. Repton.

133 a. SCENT-BOTTLE, plain white porcelain, modern, in the style of Chelsea porcelain. Mark, an anchor with B on the shaft in under-glaze blue. Made by Bohne, Rudolstadt, Germany.

Hard paste. The mark doubtless inspired by the anchor of Chelsea. *Lent by Dr. and Mrs. Bellamy Gardner.*

134. SAUCE-BOAT, Derby porcelain, about 1760–70.

Lent by Mr. Albert Amor.

135. IMITATION OF A SAUCE-BOAT, leaf-shaped, of a type hitherto ascribed to Chelsea but now to Derby.

The hard paste, dry and poor enamels, mechanical flower-painting, and clumsy applied pear betray the forgery, as also the (badly formed) gold anchor, a mark never found on genuine pieces of this type. (Compare **134**.) *Lent by Mr. Albert Amor.*

136. WINE-GLASS with baluster stem. English, about 1710.

Lent by Mr. Cecil Davis.

137. IMITATION OF AN ENGLISH EIGHTEENTH-CENTURY WINE-GLASS with baluster stem, folded foot and bell bowl.

The metal is too brilliant, lacking the dark tone of the original. (Compare **136**.) *Lent by Mr. Cecil Davis.*

138. IMITATION OF AN ENGLISH EIGHTEENTH-CENTURY GLASS CANDLESTICK with baluster shaft and domed foot.

Excessive brilliance of the metal, light weight and flatness of the foot are the faults in this forgery. *Lent by Mr. Cecil Davis.*

139. CORDIAL GLASS with folded foot, bowl engraved with vine. English, about 1740. *Lent by Mr. Cecil Davis.*

140. IMITATION OF AN ENGLISH EIGHTEENTH-CENTURY CORDIAL GLASS with folded foot. (Compare **139**.)
Lent by Mr. Cecil Davis.

141. BOWL, cut glass, of the Continental type now being produced in emulation of English and Irish cut glass of the first half of the nineteenth century.

The excessive aquamarine blue colour is a response to the demand among collectors for glass supposed, but quite erroneously, to be identified by its blue tone as 'Waterford' glass. This persistent fallacy has been exposed by Mr. D. Westropp in his book *Irish Glass*.
Lent by Mr. S. D. Winkworth.

142. WINE-GLASS, drawn stem with air-twist, trumpet bowl. English, about 1745. *Lent by Mr. Cecil Davis.*

143. IMITATION OF A JACOBITE WINE-GLASS, of about 1750, engraved with portrait of the Young Pretender and Jacobite emblems.

The stem has a drawn 'tear', out of keeping with the intended date of the glass, which should have an air-twist stem. The dirty yellowish metal and the mechanical appearance of the engraving are signs of the forgery. (Compare **145**.) *Lent by Mr. Cecil Davis.*

144. GOBLET, engraved with the Devil carrying away the House of Hanover, and Roses and Buds typifying members of the House of Stuart. Modern.

The shape is quite improbable and never occurs in genuine Jacobite glass. *Lent by Mr. S. D. Winkworth.*

145. WINE-GLASS with air-twist in stem. English, about 1720.
Lent by Mr. Cecil Davis.

146. IMITATION OF AN ENGLISH EIGHTEENTH-CENTURY WINE-GLASS, drawn stem with trumpet bowl, air-twist in stem. (Compare **142.**)

147. FIGURE OF A SHEPHERD, probably Derby porcelain. About 1760–70. *Lent by Mr. Albert Amor.*

148 and **149.** IMITATIONS OF A PAIR OF FIGURES with candlesticks of the type hitherto classed as Chelsea but now recognized as probably having been made about 1760–70 at Derby.

Genuine figures of this class are unknown bearing an anchor mark, which has here however been supplied in gold, an error showing a misunderstanding of the true origin of the type copied; the form of the anchor is moreover unconvincing. The dirty turquoise-blue which is a feature of this class has been well imitated; the modelling and harsh colouring of the faces should however be noted. The figures have the initials C D scratched in the paste under the base, suggesting that they may perhaps have been made at the Coalport (Coalbrookdale) factory, where imitations of Chelsea as well as Sèvres were made in the middle of the nineteenth century. (Compare **132.**)

Lent by Mr. Albert Amor.

150. IMITATION OF A CHELSEA CHOCOLATE CUP WITH COVER AND SAUCER, with claret-coloured ground. Mark, an anchor in gold.

The shape of the saucer, with central depression showing convex on the underside, the oily glaze, a slightly muddy tone in the claret colour and, above all, the poor flat gilding, show this to be an imitation made perhaps at Coalport (compare **148, 149**) about 1850.

Lent by Mr. Albert Amor.

151. TEA-CUP AND SAUCER, peacock-feather scale pattern on claret coloured ground. Mark, D crossed by an anchor in gold. Chelsea-Derby, about 1770–80. *Lent by Mr. Albert Amor.*

152. PORTRAIT MINIATURE OF HENRIETTA MARIA. A modern imitation of an original by J. Hoskins (d. 1664), in the Rijks Museum, Amsterdam.

The inaccuracies in technique, e. g. the use of ivory instead of vellum or card, expose the forgery without further comment.

Diam. $3\frac{1}{4}$ in. *Lent by Dr. G. C. Williamson.*

153. JUG, maiolica, painted in green and manganese. Found at Siena, first half of fifteenth century.

Though apparently reassembled from several authentic fragments, this jug has been largely restored with insertions deceptively coloured to imitate the original. *Lent by Rt. Hon. F. Leverton Harris.*

154. BOWL, maiolica, painted with a bird in green and manganese, of the much debated 'Orvieto' type, early fifteenth century.

Clever forgeries of the type were made about fifteen years ago with the result that many genuine pieces fell into discredit. One of the handles of this piece has been cleverly restored in plaster.

Lent by Rt. Hon. F. Leverton Harris.

155. SALT-CELLAR supported by three lions, maiolica, painted in blue, green, orange, and manganese.

An interesting degenerate descendant of a sixteenth-century type, made in recent times at Caltagirone in Sicily.

Lent by Rt. Hon. F. Leverton Harris.

156. IMITATION OF A FIFTEENTH-CENTURY ITALIAN DRUG-POT with spout painted with a shield and foliage, &c., in dark blue and yellow.

This piece is intended to pass for a pot of about 1470–80, but betrays itself by the introduction of quite incongruous early sixteenth-century elements (cornucopia, fruit, &c.) in the decoration. The shield and its charges are poor in design. The blue is of a dirty purplish tone, instead of the rich indigo of the genuine ware; the yellow is used with timidity. It has been suggested that this is a genuine undecorated piece with forged decoration; the weakness in the form of the spout is against this supposition. *Lent by Rt. Hon. F. Leverton Harris.*

157. IMITATION OF A FIFTEENTH-CENTURY MAIOLICA ALBARELLO with lady's portrait and peacock-feather ornament in dark blue, green, orange and purple.

Oily glaze, weak drawing, and bad colour (washy manganese,

the dark blue too blackish in places through being *laid over manganese* instead of heaped on, the quite irregular grey-green) prove this to be a forgery of modern Italian make (probably since the publication of Bode's *Anfänge der Maiolikakunst in Toskana*).

Lent by Monsieur J. J. Marquet de Vasselot.

158. MODERN FORGED MAIOLICA PLATE in the Gubbio style, with portrait of a lady. *Lent by Colonel Sir George Holford.*

158 a. MODERN FORGED MAIOLICA PLATE in the Gubbio style, with Head of St. Paul. *Lent by Colonel Sir George Holford.*

159. IMITATION OF A HENRI DEUX WARE SALT-CELLAR of architectural construction, with *putti* at the angles and a model of a staircase under the middle. Decorated with the royal arms of France and the crescents of Diane de Poitiers.

The marks of forgery are the red (instead of nearly white pipe-clay) paste, dirty brown, purplish (instead of pure but thin cobalt) blue, muddy bluish green (instead of transparent copper-green) and a general lack of spontaneity in design and poverty of craftsmanship. The piece is probably of French origin, being unlike the scholarly if somewhat cold reproductions honestly made by Minton's at Stoke-on-Trent about fifty years ago. *Lent by the Viscount Lascelles.*

159 a. (1) SERIES OF RECENT TOYS FROM THE UKRAINE, WITH (2) ANCIENT ARCHETYPE in the form of a horse, *c.* 2000 B. C., from Knossos, Crete.

A special branch of the Ukraine ceramic art is represented by these toys of ancient origin. The most popular toys are those representing various animals, fantastic human dolls, horsemen, &c. Each of them is fitted with a whistle; hence the toys (*igrushki*) are called 'whistles' (*sustuni*). *Lent by Professor John L. Myres.*

159 c. PAIR OF SIMILAR ANIMAL WHISTLES FROM MAJORCA, of modern painted pottery.

Lent by Mr. W. J. Hemp.

160–163. FOUR PAIRS OF OLD SHEFFIELD PLATE CANDLESTICKS.

160. No. 1 made about 1755 by Joseph Hancock, the pioneer of the industry.

161. No. 2 made about 1760 by Thomas Law, formerly a cutler, who took up the manufacture of Sheffield Plate on its inception.

162. No. 3 made about 1760 by Tudor and Leader. The combination of these two makers is of importance, as Leader can be traced as having been a London silversmith's apprentice.

163. No. 4 made about 1765 by Matthew Boulton & Co., of Birmingham, the only real competitors of the Sheffield makers.

These are genuine pieces of Old Sheffield Plate, but the designs are copied from candlesticks of the period designed and produced by the London silversmiths, the earliest Sheffield manufacturers having little originality as designers. These four pairs of candlesticks show how all the early Sheffield Plate makers harped on similar designs.

164. PAIR OF SILVER CANDLESTICKS with urn and acanthus on base, the pillars entwined with festoons of oak leaves: acanthus capitals. Sheffield hall-mark for 1773.

165. PAIR OF OLD SHEFFIELD PLATE CANDLESTICKS, about 1783, the base decorated from the same stamps as the preceding pair, the pillars from other stamps. The lower part of the pillars and the capitals show deterioration from those of the silver pair (No. **164**).

166. PAIR OF OLD SHEFFIELD PLATE CANDLESTICKS, by J. Winter & Co., about 1778, the whole of the decoration produced from dies.

167. PAIR OF SILVER CANDLESTICKS, made by T. Bradbury & Sons in 1921, from the old dies used for the last pair (No. **166**). They are more highly finished than the Sheffield plate pair, and, of course, show no sign of wear and tear; and the hall-mark is infallible.

Nos. **160–167** *lent by Mr. Frederick Bradbury.*

168. PAIR OF CANDLESTICKS in early George III style.

They are made of tutaneg (a zinc alloy, in appearance resembling German silver),but show marks which might be mistaken for foreign hall-marks. The design, however, being English should preclude any difficulty. Date about 1820. *Lent by Lt.-Col. G. B. Croft Lyons.*

169. CIBORIUM AND COVER: a bowl on a trumpet-mouth base, double-domed cover surmounted by a cross.

The general coarseness of execution and the nondescript character of the ornament excite suspicion, though the form is orthodox, and for a sacred vessel of this kind one would have expected the use of a more precious metal. *Lent by Lt.-Col. G. B. Croft Lyons.*

170. EWER AND DISH, of pewter. An example of an object refashioned from an older piece, with a spout and handle added. The dish cut down from a larger object.

Such refashioning is fairly common in silver, brass, and pewter.

A ewer of these proportions and date (it purports to be sixteenth-century work) would be accompanied by a much larger salver. It is essential to know the use of such pieces and the prevalent styles of the period from which they are supposed to date.

Lent by Lt.-Col. G. B. Croft Lyons.

171. SHRINE (?), of the 'Billy and Charley' type. Dated 1022.

Lent by the Birmingham Archaeological Society.

(For the history of the so-called 'Billy and Charley' forgeries, see page 22 in the introduction.)

172. CASTING IN BRONZE, in the manner of the English forgeries of the 'Billy and Charley' type.

ITALIAN, eighteenth century.

Lent by Lt.-Col. G. B. Croft Lyons.

173. THREE PENDENT ORNAMENTS, of the type known as 'Billy and Charley'—or Shadwell Dock forgeries.

Lent by Mr. W. O. Oldman.

174. ORNAMENT, of the 'Billy and Charley' type.

Lent by Mr. H. S. Kingsford.

The previous owner stated that his father, a vicar of an East London parish, saw this specimen actually dug up.

175. STANDING CLOTHED MALE FIGURE, of the 'Billy and Charley' type. *Lent by Mr. A. L. B. Ashton.*

176. THREE PENDANTS, of the 'Billy and Charley' type.

Lent by Mr. W. A. Propert.

177. OCTAGONAL TOILET BOX AND COVER, of silvered base metal; the panels of the box each repoussé with a spray of foliage. The cover with a Cupid within a border of foliage. Marks purporting to be those for silver are on the base and lid.

MODERN DUTCH.

(Dutch silver needs the most careful examination, as the hall-marks are by no means reliable.)

Lent by Lt.-Col. G. B. Croft Lyons.

178. WINE TASTER, of modern silver, set with gilt coins of Louis XIII and Louis XVI, and decorated with *fleurs de lys.*

A heavy kind of cast vessel to be found in Paris shops.

Lent by Mr. J. P. Heseltine.

179. CUP AND COVER, of silver: the lower part of the body gadrooned, the middle with festoons of fruit suspended between columns on which are busts: two flat handles project from the rim. The cover is decorated in the same style as the cup, and is surmounted by a helmeted bust of a warrior.

The workmanship and the design are too commonplace to be anything but modern. *Lent by Mr. J. P. Heseltine.*

180. COFFEE-POT, of silver, finely chased with strapwork and foliage in Louis XIV style: a mask beneath the spout.

The work is not fine enough for the period which reached the high-water mark of French craftsmanship in silver. It should be

remembered that Louis XIV ordered all the silver in the kingdom to be melted down, so that a piece purporting to be of earlier date than the end of his reign should be approached with suspicion.

Lent by Mr. J. P. Heseltine.

181. PAIR OF SILVER BOWLS engraved with the arms of Madame du Barri (?).

The engraving is too rough and the work generally too poor for a fine period. *Lent by Mr. J. P. Heseltine.*

182. STANDING CUP AND COVER. The foot of silver-gilt is boldly beaten out into large bosses: the stem is formed by a tree trunk up which a man is climbing: the bowl and cover, of silver-gilt, are in the form of a pineapple, and are surmounted by a vase containing a bunch of silver flowers.

It is frankly a reproduction of a South German or Swiss original of the sixteenth century, made and signed by Bossard of Lucerne, a well-known maker of copies of old work. *Lent by Mr. W. E. Tower.*

183. SILVER PUNCH-BOWL (Monteith) with London hall-marks for the year 1699, the body fluted, the rim scalloped.

The marks appear to be fraudulent, and one would have expected the rim to be removable.

Fraudulent hall-marks are not common in England, the law being too stringent. The Goldsmiths' Company has power to confiscate such pieces. A not uncommon method of fraud is to insert the base of an object with an old hall-mark into a piece of later date, or the marks may be left in, e. g. the stem of a spoon and the remainder of the piece may be entirely changed from its original form. Sometimes marks are cut bodily from one object and inserted in another: this is a clumsy method and not difficult of detection. *Lent by Mr. A. A. Allen.*

184. A SET OF SIX SEAL-TOP SPOONS in the form of the early years of the seventeenth century.

They appear to have been carefully copied from a good original, traces of a mark remain in the bowl. The vase supporting the seal has no moulding, nor has the stem: in genuine pieces this is very clear. The bowls show no signs of wear: the surface altogether is wrong.

185. MINIATURE REPRODUCTION from Olbia in gold of THE TIARA OF SAITAPHARNES, a forgery sold to the Louvre (about 1892 ?).

This small copy was made by the forger of the larger one and is signed inside by him, *Rouchmovsky Paris.* It is a remarkable example of minute embossing and chasing. The tiara itself, about nine inches high, was discovered to be a forgery in 1903.

Lent by Sir C. Hercules Read.

186. WATCH IN SILVER CASE. The works and dial bear the name 'Graham London': the repoussé case is signed D. COCHIN F. A contemporary Dutch forgery.

Clocks and watches by eminent English makers, such as Tompion, Quare, and Graham, are by no means uncommon: the mechanism in every case should be examined.

Lent by Lt.-Col. G. B. Croft Lyons.

187. A GAUNTLET-CUFF, sixteenth-century, in an advanced stage of being embellished with modern repoussé and gold plating, and illustrating how genuine armour void of decoration can be treated to enhance its artistic value.

188. SOLERET.

There is a family likeness between this and other examples which have been sold by auction from time to time. In the present example all the separate lames overlap upwards, making it impossible to walk. In a genuine piece there is a fixed plate or tread at the centre of the foot, the lames below and above overlapping in opposite directions, thereby ensuring ease of movement. See note to No. **200.**

Lent from the Armouries, Tower of London.

189. NEW ZEALAND FISH-HOOK. A genuine and rare form made from mother-of-pearl.

Length 3 in. *Lent by Mr. W. O. Oldman.*

190. A MODERN FORGERY OF THE ABOVE. Note that the binding is not of the right material. The barb of the hook is too large and the notches on the sides are cut with a steel file.

Length 3½ in. *Lent by Mr. W. O. Oldman.*

191. PENDANT OF TANGIWAI (TEAR WATER) JADE from New Zealand.

The most highly prized of these jades are very clear and transparent, which this example is not.

Length 4¼ in. *Lent by Mr. W. O. Oldman.*

192. MODERN IMITATION of a similar pendant, probably made of celluloid, seeking to give the transparent effect.

A close examination discloses the name of Woolworth, and it would appear to be part of a toothbrush handle thus adapted.

Length 3½ in. *Lent by Mr. W. O. Oldman.*

193. CYLINDRICAL VASE in ivory, representing warriors in combat. Modern imitation of French work of the fourteenth century.

Height 6½ in. Diam. 4¼ in.

Lent by M. J. J. Marquet de Vasselot.

194. CEREMONIAL STILT STEP from the Marquesas Islands. These steps are highly prized as works of art.

Height 14¼ in. *Lent by Mr. W. O. Oldman.*

195. MODERN FORGERY OF THE ABOVE.

Note the rounding of the edges at the back of the step, also the smooth-down edges where the binding should be. Observe, too, the weak design of the hands of the figure.

Height 14¼ in. *Lent by Mr. W. O. Oldman.*

196. CIRCULAR MEDALLION, of gilt metal, decorated in relief with the Judgement of Solomon within a guilloche border.

Such medallions were frequently used for the decoration of silver-gilt tazzas made at Augsburg and Nuremberg in the sixteenth century. A large number of reproductions are to be found.

Lent by Mr. Robert Cust.

197. DAGGER WITH BRONZE HILT representing two standing male figures. Modern imitation of French work of the middle of the sixteenth century.

Length 17¼ in. *Lent by M. J. J. Marquet de Vasselot.*

198. CHASSE, of iron etched and partly overlaid with silver.

The form is that of the thirteenth century, and the decoration on the ends is taken from champlevé enamel ornament of the period: the panels of small figures suggest Russo-Greek work, and the eagle and cross on the lids have been taken from Byzantine work. The cresting is frankly modern.

The general mixture of styles suggests a town on the Adriatic, Venice or Ravenna, as the place of manufacture.

Lent by the Earl of Crawford and Balcarres.

199. SPURIOUS BRONZE SPEAR. The weight is too great for a genuine example.

Length 26¼ in. *Lent by Mr. W. O. Oldman.*

200. GAUNTLET.

This is made of rolled sheet iron. See note to No. **188**.

All the pieces, nos. **124–126** and **188**, betray the same hand and appear to come from the same workshop, possibly from that of Grimshaw or Pratt (the boiler-maker) in the middle of the nineteenth century. All have artificially produced rust, and none of them show any trace of polishing or glazing, the metal being left rough with the hammer marks, evidently to give them an 'antique' appearance.

Lent from the Armouries, Tower of London.

201. SILVER MOUNT OF A SACHEL, GIBECIÈRE, or PURSE, in the form of a fifteenth-century Gothic castle; it opens by pressing the head of the knight. Inside are sundry poinçons.

This is an example of a large number of skilfully-worked objects in metal, ivory, enamel, &c., emanating from the atelier of a well-known maker of spurious antiquities named Marcy during the last few years of the nineteenth century. *Lent by Sir C. Hercules Read.*

202. CANDLESTICK, of wood, covered with silver: round the foot the symbols of the Evangelists: the remainder of the surface decorated with foliage and scrollwork. Imitation of the work of the twelfth and thirteenth centuries.

The coarseness of the work and its general appearance prevent the possibility of its being taken for an original.

Lent by M. J. J. Marquet de Vasselot.

203. SEAT FOR A STATUETTE OF ST. VALERIE in gilt copper decorated with champlevé enamel.

Imitation of Limoges work of the thirteenth century.

Lent by M. J. J. Marquet de Vasselot.

204. GILT BRONZE MEDAL OF PHILIP THE BOLD, King of France, 1270–85. A modern imitation reproduced from a contemporary seal.

Diam. $3\frac{1}{2}$ in. *Lent by M. J. J. Marquet de Vasselot.*

205. IMITATION OF A SIXTEENTH-CENTURY LIMOGES ENAMEL PLAQUE, painted with a battle scene. Signed I P. Middle of sixteenth century.

Faults: heavy weight, lack of intensity in black ground, poor handling of the white pigment, too bright tone of the blue over foil, feebleness of drawing, and, lastly, entire absence of meaning in the composition.

Lent by M. J. J. Marquet de Vasselot.

206–209. FOUR FORGERIES of Persian miniatures.

$10\frac{3}{4} \times 7$ in., &c. *Lent by Mr. E. H. Dring.*

210. BRONZE STATUETTE. Height $9\frac{1}{2}$ in.

Forgery of a late Roman Empire figure.

Lent by Captain E. G. Spencer Churchill.

211. EWER, of bronze, in form of a male bearded bust. In imitation of Flemish work of the thirteenth century, called Dinanderie.

Lent by Mr. W. O. Oldman.

212. NUDE MAN, an original modern Bronze Statuette.

This is an exceptionally brilliant example, adapted no doubt from a Michael Angelesque source, but more recent in origin. The richness of patina is notable.

Height 10¾ in. *Lent by Mr. Félix Joubert.*

213. THE VIRGIN AND CHILD; Statuette in oak.

Flemish (School of Malines); early sixteenth century.

Height 19½ in. *Lent by Mr. Aymer Vallance.*

214. MAN STANDING, Bronze Statuette.

A sixteenth-century forgery of the antique, with the right hand suppressed—probably not included in the original casting, the stump being rubbed off for purposes of deception.

Height 8½ in. *Lent by Mr. J. P. Heseltine.*

215. IMITATION OF A BRONZE CLASSICAL HEAD of a snake goddess. Purchased in Bologna in 1882.

Height 5½ in. *Lent by Mr. Louis C. G. Clarke.*

216 and **217.** TERRA-COTTA STATUETTES. 1. Venus. 2. L'Arringatore. Copies by Gioacchino Varlese of Naples, made about 1895 in imitation of the antique.

Height 9 in. *Lent by Mr. Lionel Cust.*

218. TERRA-COTTA RELIEF.

One of a series of fragments with reproductions from a part of the design of the slab on the north side of the Parthenon frieze, of which the original marble is in the British Museum. Purchased in Rome, 1894, and said to have been found in the Tiber.

The following is taken from an article by Mr. A. H. Smith on the Parthenon Frieze Terra-cottas, published in the *Journal of Hellenic Studies*, vol. xiii (1892–3), p. 294.

Three similar fragments have been identified. The fragments had hitherto been accepted as genuine at their respective Museums, and Furtwaengler considered them to be genuine antique reproductions of the frieze made in the time of Augustus.

A series of moulds exists in Rome believed to have been based on a series of casts made by Choiseul Gouffier, although Furtwaengler held that the fact that the figures which occurred on the terra-cotta fragments were similar to those of the moulds was explained by both being faithful copies of a common original. Unfortunately for this theory the same discrepancies occur in both, and Mr. Smith concludes that both moulds and terra-cottas are works of the nineteenth century.

Height 10¼ in. *Lent by Mr. A. H. Smith.*

219. BRONZE HANDLE representing a female mask. A modern reproduction from a Greek original.

This green patination is typical of the method commonly employed by the reproducer to simulate the genuine patination of classical bronzes.

Height 7 in. *Lent by Mr. H. Clifford Smith.*

220. ATHLETE, Bronze Statuette.

A genuine example of North Italian work, *circa* 1500, showing a sharpness of outline which it was often considered undesirable to display in examples which were intended to pass as classical.

Height 6½ in. *Lent by Rt. Hon. F. Leverton Harris.*

221. STATUETTE OF A WOMAN; in oak.

Modern imitation in old, worm-eaten wood of one of the brass (or latten) tomb figures by Jacques de Gerines (1392–1463), now in the Rijks Museum, Amsterdam.

Height 20½ in. *Lent by Mrs. Carruthers.*

222. VENUS, Statuette of gilded bronze.

A modern version in the style of Gian Bologna.

Height 4¼ in. *Lent by the Earl of Crawford and Balcarres.*

223. EVE, Bronze Statuette.

An admirable specimen of casting in *cire perdu,* copied from an early sixteenth-century German statuette in sycamore wood (executed after Durer's engraving of 1504), formerly in the Rosenbeim collection and now in the Victoria and Albert Museum. The transposition of motive from wood to metal indicates that the work is subsequent to its exemplar.

Height 7 in. *Lent by Mr. Félix Joubert.*

224. DIANA, Bronze Statuette.

Apparently a forgery—but with just sufficient clumsiness to suggest that it may be the genuine work of some provincial mid-Italian artist of 1580.

Height 6 in. *Lent by the Earl of Crawford and Balcarres.*

225. WOODCUT BOOK-COVER, Phalaris, Epistolæ, 4°, Cremona, 1505.

Bound in a cheap woodcut wrapper of the period—one of the few genuine examples which have survived.

Lent by Mr. C. W. Dyson Perrins.

226. EXAMPLE OF TREATING AND REPAIRING PAPER, Jean d'Arras, Melusine, folio, Paris, 1495?

Opened at pages P. 6 and Q. 1, to show how sixteen worm-holes have been 'stopped'.

Lent by the Earl of Crawford and Balcarres.

227. Bede, de aetatibus, 4°, Venice, 1509.

An adroit and fraudulent copy of the Dyson Perrins cover No. **225,** executed in pen and ink.

Lent by the Earl of Crawford and Balcarres.

228. STATUETTE in plaster representing one of the malefactors of the Crucifixion. From the original, of bronze, in the Berlin Museum, ascribed to Michel Angelo.

The plaster, made several years ago in the Reproduction Department of the Berlin Museum, is a good example of the skill displayed in reproducing the patinated surface of a Renaissance bronze.

Height 7 in. *Lent by Mr. H. Clifford Smith.*

229. PAIR OF FORGED IVORY TRIPTYCHS.

(*a*) The apartment of Henri IV.

(*b*) Charles V on horseback.

Bought at Biarritz and stated to have been made by a Bayonne artist. *Lent by Mr. J. P. Heseltine.*

230. DIANA, Bronze Statuette.

An attractive piece stated by the vendor to be eighteenth-century work, though obviously sixteenth-century in conception. The late M. Jacques Seligman of Paris believed it to be the work of a sculptor now living in Southern Italy, a view shared by other critics.

Height 11 in. *Lent by Mr. J. P. Heseltine.*

231. Destruction de Jerusalem, folio, ? Lyons, 1480.

The whole text is 'inlaid' on its three outside edges, and nearly half an inch of the outside vertical text of each page is supplied in pen and ink. *Lent by the Earl of Crawford and Balcarres.*

232. CARVED FORGED IVORY FRAME.

The original in the Louvre.
See No. **229**. *Lent by Mr. J. P. Heseltine.*

SIXTEENTH-CENTURY LEATHER WORK

233. Budaeus, Forensia, folio, Paris, 1548.

Olive morocco binding, with Imprint of 'Th Maioli et amicor'. This is the work of Hacquet or Hagué, the Brussels bookbinder. Between two and three hundred of his forgeries are known.
Lent by the Earl of Crawford and Balcarres.

234. Aristotle, octavo, Paris, 1548.

An exceptionally fine and untouched example of a genuine Maioli binding. *Lent by Colonel Sir George Holford.*

235. Sallust, Catiline, folio, Venice, 1546.

Genuine covers of the period, but tooled by Hacquet, who also added the Maioli imprint.
Lent by the Earl of Crawford and Balcarres.

235 a. Serlio, Antiquita di Roma, folio, Venice, 1540.

Genuine covers of the period, but sophisticated and regilded by Hacquet. *Lent by Sir John Stirling-Maxwell, Bart.*

235 b. Adamson, Muses' Welcome.

Dedication Copy of King James I with Royal binding. A fine example of English binding *c.* 1620.
Lent by Colonel Sir George Holford.

235 c. FORGED WOODCUT with Monogram of Lucas Cranach the Elder, dated 1543. Full-length figure of Christ.

Lent by the Earl of Crawford and Balcarres.

CASE OF COINS, &c. (*in Cabinet No.* 9).

236. SEVEN COPIES OF RENAISSANCE MEDALS by M. Liard (Clodoche).

These were bought from M. Liard himself about 1885. He then lived in the Rue du Pont Louis-Philippe in Paris. The medal of Carondelet (*a*) has been ever since on a table exposed to the air: it has acquired quite a respectable patina.

(*a*) Carondelet, 1479. Reverse. His wife, Margarita Dechasses.
(*b*) Diva Julia Astalia. Reverse. Phoenix.
(*c*) Maria Politiana. Reverse. Constantia.
(*d*) Theodorina Cibo. Reverse. Maria Peretta.
(*e*) Joanna Albiza. Reverse. The Three Graces.
(*f*) Leonello d'Este. Reverse. Two naked men and ship. OPVS. PISANI. PICTORIS.
(*g*) Plaquette, no name. No reverse.
Man to right wearing hat. ? Sforza.

Lent by Mr. J. P. Heseltine.

236 h. SO-CALLED 'LADY JANE GREY' SHILLING MDLIII. Crowned head. Said to be by W. H. Ireland 1777–1835. No corresponding coin is known to exist and this is probably an eighteenth-century forger's attempt to supply one.

No mention is made of this forgery in the account of Ireland's forgeries in the *D. N. B.* *Lent by Mr. J. P. Heseltine.*

237. Series of four coins; made by Cavino of Padua (see also No. **244**).

(*a*) Sestertius of Nerva, in silver instead of in brass.
(*b*) Sestertius of Elagabalus, in silver instead of in brass.
(*c*) Sestertius of Nero in brass, but of the wrong tone.
(*d*) Sestertius of Otho in brass, but of the wrong tone. In this case no original exists, the forgery being a pasticcio of various Roman coins. *Lent by Mr. Charles Thomas-Stanford.*

238. A series of three Greek coins forged by Carl Becker (see No. **244**, *h*).

(*a*) Tetradrachm of Demetrius I of Syria. Head in wreath. 162–150 B.C.

(*b*) Tetradrachm of Antiochus VIII and Cleopatra of Syria. Two busts. 125–121 B.C.

(*c*) Tetradrachm of Demetrius II of Syria. Bearded head. *Rev.* An eagle. 146–138 B.C.

Lent by Mr. Charles Thomas-Stanford.

239. Silver tetradrachm of Mende (a Greek city in Macedonia) of the earlier part of the fifth century B.C. *Ob.* Mule with bird perched on his back; *rev.* incuse pattern.

Lent by Capt. E. G. Spencer-Churchill.

239 a. Modern forgery of a coin of Syracuse. *c.* 260 B.C.

Lent by Capt. E. G. Spencer-Churchill.

239 b. Modern forgery in silver of a tetradrachm of Mende.

A caricature of the Greek style of the period. (Compare No. **239**.)

Lent by Capt. E. G. Spencer-Churchill.

240. (*a*) Silver decadrachm of Syracuse by the artist Euainetos. *c.* 380 B.C.

(*b*, *c*) Modern electrotype copy of this famous coin, in two halves.

Lent by The Viscount Lascelles.

241. Modern forgeries of Italian Aes Grave (heavy cast bronze, of the fourth to third century B.C.).

(*a*) *ob.* Mars and Venus (?); *rev.* sow and litter.

(*b*) *ob.* facing head; *rev.* horned beast.

Lent by Lt.-Col. G. B. Croft Lyons.

242. IMITATION OF BRONZE SEAL of the City of Prague.

Lent by Lt.-Col. G. B. Croft Lyons.

243. MEDALLION OF ARIOSTO.

Modern forgery, cast and chased, said to have been found near the head of Ariosto when his coffin was removed in 1809 to the University of Ferrara. *Lent by Mary Countess of Ilchester.*

244. FIVE ITALIAN FORGERIES OF ROMAN BRASS COINS of the Early Empire (1499–1570). Made by G. Cavino of Padua and his school in the sixteenth century.

These Paduans differ from the originals in the portraiture, which is often fine, but seldom ancient in style, and in the tone of the medal.

(*a*) Sestertius of Tiberius.
(*b*) As of Octavian and Divus Julius.
(*c*) Sestertius of Nero.
(*d*) Sestertius of Caligula and his three sisters.
(*e*) Sestertius of Faustina II.
(*f*) Silver medal of Nerva: end of fifteenth century: a free study independent of the antique.
(*g*) A medal of Constantine the Great, with edge turned: obverse and reverse both tooled. Probably a modern cast, heavily chased.
(*h*) Copper impression from dies made by Carl Becker, the famous German forger of coins in the early nineteenth century, of a gold coin of Tetricus I, a Roman Emperor in Gaul (A.D. 270–3). *Lent by Mr. H. C. Levis.*

245. ADORATION OF THE SHEPHERDS.

By an imitator of Umbrian masters.
Panel. Arched top. $17\frac{1}{2} \times 12$ in.
Lent by the Earl of Crawford and Balcarres.

246. MAHOGANY SHIELD-BACK CHAIR, the back decorated with paterae and wheat ears. *Circa* 1785.
Lent by Mr. G. Buckston Browne.

247. RELIEF IN SLATE; THE VIRGIN AND CHILD.

By Giovanni Bastianini (1830–68).

An adaptation of the marble relief by Desiderio da Settignano at Turin, with the Virgin's head completely altered. Two other versions by Bastianini of the same design are in the Victoria and Albert Museum, one in marble (No. 4233–1857), the other in wax (No. 867–1891).

Giovanni Bastianini, born at Fiesole in 1830, was an extremely skilful sculptor in the manner of the Quattrocento. During his brief career (he died in Florence in 1868) he produced a number of busts, reliefs, &c., in the style of the most famous fifteenth-century masters. Perhaps his best-known work is the Benivieni bust, purchased as a genuine example of the Quattrocento by the Louvre. The Victoria and Albert Museum possesses other examples of his work.

Lent by Mr. E. P. Warren.

248. IMITATION OF A HALF-CIRCULAR SIDE-TABLE of Adam design, with painted softwood frame and legs, and satinwood top inlaid with design in kingwood, rosewood, walnut, and box.

The open joints of the inlay are a sign that the top is not an old one. (See description of Exhibit No. **261.**) The colour of the satinwood has not that mellow, golden tint of the eighteenth-century satinwood furniture, as the artificial treatment of the satinwood veneer has had the effect of overbleaching the wood. Signs of artificial toning on the cream paint can be distinctly seen on the frieze and legs of the table.

248 a. MARBLE STATUETTE OF DAVID, inspired by Donatello; a good example of Bastianini's work probably made about 1855, and uncommon as being a whole length.

Lent by the Earl of Crawford and Balcarres.

249. MADONNA AND CHILD.

By Sassoferrato (1605–85).

Copy, with variations, of Raphael's Madonna della Casa Conestabile della Staffa or La Vierge au Livre now in the Hermitage at Petrograd, No. 1667.

Panel. Diameter $8\frac{3}{8}$ inches. *Lent by Sir Herbert Cook, Bart.*

250. PHOTOGRAPH of Raphael's Madonna mentioned above.

(*ON WALL OF STAIRCASE*)

251. MADONNA AND CHILD AND ANGELS.

Modern copy by MISS BLANDY of the Tondo by BOTTICELLI (1444/5–1510), No. 275 in the National Gallery.

Canvas. 30 in. diameter. *Lent by Mr. F. A. White.*

252. PHOTOGRAPH of the Madonna and Child and Angels by Botticelli in the National Gallery.

253. IMITATION OF AN EARLY GEORGIAN MARBLE-TOPPED, GILT CENTRE TABLE, carved on all four sides with masks and swags of flowers, supported on carved cabriole legs.

To make this table more useful it has been designed so that it can be used as a centre table; an eighteenth-century cabinet-maker, however, never designed a table with a marble top except to stand against a wall. The appearance of age given to the gilt surface of this example shows the high standard of the imitator's work at the present time; not only is the gilding toned down to produce the effect of two centuries of exposure, but, as evidence of wear, it has been carefully rubbed off, and its surface and the carving chipped to show the gesso ground. As a further indication of age the gilding has been scratched with a sharp-pointed instrument to imitate the cracking of old gilding. Cracks on an original gilt surface are caused by the shrinkage of the wood, which shrinkage cracks not only the gilding but its gesso foundation. In the spurious example, however, these imitation cracks can be detected, as they are only on the surface of the gilding.

Another difference between this table and an original example is that in the latter the hidden part of the framework of the table and the backs of the swags and masks would show the natural matured surface of the wood, which, in the case of a table of this description, would be of deal. As it is practically impossible to reproduce successfully the effect of age and exposure on the freshly cut surface of deal, the imitator has disguised these new surfaces by a coat of yellow paint, it being a simple matter to give an appearance of age to a painted surface. Gilt tables of the eighteenth century never had their under-framing painted, and it is only in the nineteenth century that the gilders used a yellow paint in this manner. *Lent by Mr. Alan Eshelby.*

254. MARBLE BUST called 'Nanna degli Albizzi'.

In the Florentine style of 1470. Variously ascribed to Desiderio da Settignano, to a French sculptor of *c.* 1810 or of 1850, and finally to Bastianini, though if by the latter it must be the work of his extreme youth, the bust having been known in 1850.

Lent by the Earl of Crawford and Balcarres.

255. IMITATION OF A MAHOGANY ARM-CHAIR in the Gothic taste of the latter half of the eighteenth century; based apparently on a design described as a Hall Chair on plate 17 of Chippendale's 'Director'.

In order to imitate the patina of old mahogany, the wood of this chair has been stained and heavily coated with varnish so as to hide the rawness of the newly carved surfaces; the carving has been rubbed down and the open grain of the newly cut wood filled up. The interstices of the carving have been dirtied so as to imitate the natural accumulation of dust and bees-wax. The seat rails have been made from the worm-eaten rails of an original chair.

Lent by Messrs. S. E. Letts, Ltd.

256. IMITATION OF A MID-EIGHTEENTH-CENTURY ARM-CHAIR with elaborately carved back, and cabriole legs with acanthus foliage.

This chair was probably made about fifteen to twenty years ago, and the seat and legs have received sufficient wear to give a rather convincing appearance of age. This is dispelled, however, by the dark and heavy appearance of the back, due to the thick coatings of stain and varnish which have been applied to make the freshly cut wood resemble the tone of old mahogany. In a genuine chair of the period, the figure and grain of the wood would show clearly on the plain surfaces of the back; and there would be a light and shade effect about the carving, due to the accumulation of dust in the crevices, which is entirely lacking in the present example.

257. MAHOGANY CHAIR with pierced and interlaced splat and carved cresting, front legs cabriole and ending in claw and ball feet. *Circa* 1750. *Lent by the Hon. Arthur Holland-Hibbert.*

258. MODERN REPRODUCTION of the above chair.

The outstanding difference between the two chairs is that the imitation is darker than the original, on account of the difficulty in making the freshly cut surface of new mahogany resemble the mellow and faded colour of old mahogany. To overcome this difficulty, the new mahogany has been bleached and then stained, the latter process not only darkening the wood, but obscuring its grain and figure, giving it a muddy and painted appearance. A constructional difference between the imitation and original is that the back seat-rail and shoe holding the bottom of the splat are separate in the original, whereas in the imitation the seat-rail and shoe are made in one piece.

Lent by the Hon. Arthur Holland-Hibbert.

259. MAHOGANY TRIPOD TABLE with legs decorated with acanthus foliage and terminating in claw and ball feet. Circular top with 'piecrust' edge. *Circa* 1750.

For colour and surface condition this table top could not be surpassed as an example of the way a mahogany surface mellows through age and exposure to the atmosphere. The light colour is due to fading by the sun, the table doubtless having stood in a window for a long period. The copyist would find impossible the imitation of such a surface as this on freshly cut mahogany, whether old or modern. *Lent by Mr. Percival D. Griffiths.*

260. IMITATION OF A MID-EIGHTEENTH-CENTURY MAHOGANY CIRCULAR TRAY with carved 'piecrust' edge.

This tray is made from old mahogany, and the polishing of the wood has been done very successfully, the correct colour having been obtained without the excess of stain usually seen on modern imitative work. Despite the colour and grain being clear and unobscured by the polish, this tray can be proved to be of modern workmanship by the fact that the measurement of the diameter across the grain is exactly the same as the diameter measured along the grain, being 19¾ inches in each case. In a genuine tray there would be a difference between these two diameters, as although originally made circular, the

wood will have shrunk across the grain in course of time. As an example of this, the original tray top on the table, Exhibit No. **259**, measures $26\frac{5}{8}$ inches across the grain, and $26\frac{7}{8}$ inches along the grain. When old wood is used for an imitation, as in this case, no further shrinkage can of course take place.

Lent by Mr. C. J. J. de Haan.

261. IMITATION OF AN ITALIAN SEVENTEENTH-CENTURY DRAWER-TOP TABLE with silvered legs and under-framing and inlaid marquetry top.

This table is a fine example of the imitator's work. The toning of the top is specially noteworthy, as the veneers have been given the mellow colour of age, without the usual muddy and stained appearance that is so often seen on modern work. It will be noticed that the grain of the wood is distinct and unobscured. A feature of old marquetry work, which has here been most skilfully imitated, is that, where the different veneers of the marquetry pattern join, there are slight protruding ridges of hardened polish. This is a distinctive feature of genuine marquetry in its original condition and is caused by the glue exuding from the joints of the pattern. Modern marquetry in imitation of the old usually has the joints between the veneers left open. The toning to the silvering of the legs and under-framing has received most careful treatment to simulate artificially the effects of age and wear. The imitation 'flaking off' of the silvering on the frieze is particularly clever. One defect is, perhaps, that the appearance of wear in places gives the impression that the gilding is detached and ready to chip away, but on examination this is not the case, for the silver adheres firmly and is smooth to the touch. *Lent by Mr. W. Charles Tozer.*

262. 'KYLIN' (lion), *famille verte* porcelain. Chinese, K'ang Hsi period (1662–1722). *Lent by Mr. S. D. Winkworth.*

263. 'KYLIN' (lion), *famille verte*, a nineteenth-century revival (or forgery?) of a K'ang Hsi (1662–1722) type. An oily appearance in the enamels and the wrong tone of most of their colours, as well as weakness in drawing (the usual fault in such reproductions), will be noticed on comparison with No. **262**.

264. WALNUT AND GILT CHAIR with hooped back, cabriole legs ending in claw and ball feet, the back decorated with the arms of the Altieri family of Rome.

Italian; second quarter of the eighteenth century.

Lent by Lieut.-Col. L. C. R. Messel.

265. MODERN ENGLISH REPRODUCTION OF THE PREVIOUS CHAIR.

The following salient differences between the reproduction and the original should be noticed:

Unlike the original, the copy is not made of Italian walnut, as it has not the dark veins which characterize the Italian variety of the walnut-tree. There is a marked difference in the colour of the respective woods of the two chairs, that of the reproduction being darker in tone than the original. This is due to the staining of the new walnut of the copy in attempting to reproduce the golden shade of the walnut of the original, which golden colour is produced by the mellowing of the old varnish and the maturing of the wood. The staining has darkened the wood and obscured its grain and figure, whereas the original chair shows no sign of staining, and the figure of the wood is clearly perceptible. This obscuring of the texture of the wood is especially obvious on the back of the modern chair. The copyist has been far more successful in imitating the gilt decoration; the chipping off of the modern gilding shows, however, that it is not of the same high quality as that on the original chair, which has withstood the wear of two hundred years.

Lent by Lieut.-Col. L. C. R. Messel.

266. MAHOGANY CHAIR with shaped and carved cresting, and pierced splat in back, the front legs cabriole, terminating in claw and ball feet. *Circa* 1745.

The graceful curve and sweep of the back of this George II example shows the extraordinarily fine quality that the mid-eighteenth-century chair-maker could attain. The reproduction of such quality by the copyist at the present time is but seldom attempted owing to the high cost of both labour and material that it would necessitate.

Lent by Mr. Percival D. Griffiths.

267. IMITATION OF A MID-EIGHTEENTH-CENTURY MAHOGANY CHAIR with front cabriole legs terminating in claw and ball feet.

This copy has the back seat-rail and the shoe holding the splat in one piece. This common defect of the copyist's work has already been pointed out in Exhibits Nos. **21** and **258**. A close examination of the surface will show that the grain of the mahogany is open. This is a distinctive feature, and denotes that the wood has been recently cut; on an original old mahogany surface the open grain of the wood will have closed up, partly through shrinkage and partly through an accumulation of bees-wax and dust. This is an important point, as it will assist the collector in the detection of a spurious example, or help him to distinguish a genuine piece that has had its old surface scraped and cleaned off. The forger in many cases fills up the open grain of freshly cut mahogany with many coatings of polish.

268. MAHOGANY TRIPOD STAND of the middle eighteenth century.

This stand originally was undecorated, with the exception of the spiral gadrooning on the bulb of the stem. The carved acanthus foliage on the legs, the rose and ribbon moulding, and the flutes on the stem are all of modern execution.

This is a typical example of the method, so commonly employed and often difficult of detection, to enhance the value of a genuine, simple piece by the addition of modern carved enrichment. The work is here shown in progress—one leg and part of the stem have already been polished, while the other two legs and the rest of the stem have been left unpolished. *Lent by Mr. C. J. J. de Haan.*

269. IMITATION OF A CHARLES II WALNUT CHAIR with spiral uprights, legs, and stretchers.

This example has been treated with a coat of black polish in imitation of a japanned black beech chair of the late seventeenth century. The rigidity of the framework of this chair, as described in the case of Exhibits Nos. **271** and **282**, is to be noted. The proportions are not exactly true to type, the back being slightly narrow in comparison with the front of the seat.

Lent by Mr. W. Charles Tozer.

270. WALNUT ARM-CHAIR with cane seat and turned-baluster uprights and stretchers. *Circa* 1675.

Lent by Lieut.-Col. L. R. C. Messel.

271. IMITATION OF A CHARLES II SILVERED CIRCULAR STOOL with four scrolled legs connected by turned stretchers.

The copyist, though he has succeeded in producing an excellent imitation of a stool of the period, has made it rather larger than a genuine example; such circular stools as have survived are invariably of smaller dimensions. The scratching of the surface of the silver with a pointed instrument to reproduce the cracks of age is easily distinguishable. To overcome the difficulty of imitating the natural surface of the underside of the seat-rail that would exist on a genuine stool, the copyist has treated the wood with a thin coating of gesso painted and chipped to simulate age. One sign of recent manufacture is the rigidity of the legs, stretchers, and seat-rail. Owing to the shrinkage of the wood in the joints, a genuine example, instead of being absolutely rigid, would be loose at the joints, and would creak and give under pressure.

Lent by Mr. Alan Eshelby.

272. IMITATION OF A CHARLES II CARVED WOOD AND SILVER-GILT STOOL with cross stretchers.

Although the legs of this piece are more or less correct in design, the stretchers and central-turned finial are not true to period. The seat-rails are of beech; their visible surfaces are of matured wood, and were most probably made from the beech rails of a Victorian four-post bedstead. The silvering of the legs and stretchers has been carefully rubbed down and damaged to obtain an antique appearance; but it should be noted that on the surface of the gilding there are no cracks, due to the shrinkage of the wood, which, as explained in the description of Exhibit No. **253**, would be apparent on a genuine example.

273. OAK GATE-LEGGED TABLE with oval top supported on spiral-turned legs. Late seventeenth century.

The surface of the wood of this table is a good specimen of the colour and condition that original pieces of oak furniture of this period should exhibit. It should be noticed that the top is smooth to the touch and shows no sign of an open grain as in the spurious example, Exhibit No. **275**. It should also be noticed that the flaps, which have been folded when the table was not in use, show less signs of wear than the centre. The reproduction of a smooth oak surface such as this without an undue amount of staining and polish to fill up the open grain of freshly cut oak is a particularly difficult task for the copyist. The process he usually adopts to give an appearance of age to an oak surface is to rub the wood with a steel wire brush, which has the effect of wearing away the soft fibre between the year-rings and thus causing the hard grain to stand out.

Lent by Mr. H. Clifford Smith.

274. BRONZE ANDIRON in the form of a sphinx. Height 17¼ in.

Modern imitation of one of the two original bronze andirons by Riccio, *circa* 1500, in the Salting Collection at the Victoria and Albert Museum. Similar figures serve as feet for the paschal candlestick in the church of Il Santo at Padua.

Lent by Mr. Félix Joubert.

275. IMITATION OF A LATE SEVENTEENTH-CENTURY OAK GATE-LEGGED TABLE.

This table is made from old oak, the surface of which has been artificially treated with stain and bees-wax to reproduce the patina on a genuine example. The top has not the true oval shape of a table of the period. (Compare Exhibit No. **273**.)

Lent by Mr. C. J. J. de Haan.

276. BRONZE LION. Height 8½ in.

This reproduces a type not uncommonly found on tombs of the Veneto of the fifteenth century—notable for the depth of its patina, closely resembling that of the French 'Dinanderie'.

Lent by Mr. Félix Joubert.

277. IMITATION OF A CHARLES II BEECH CHAIR.

This chair is of modern construction, and proof of this is furnished by the rigidity of the frame, due to the tightness of the mortice joints, as already mentioned in the description of the stool, Exhibit No. **271**. The rigidity is specially noticeable when compared with the genuine chair of this period (Exhibit No. **270**). The seat-rails of the imitation chair are made from old beech, and underneath can be seen worm-holes which have been cut through longitudinally. These newly cut surfaces have been stained to give an appearance of age, but the effect obtained is quite unlike that of unpolished beech matured by exposure in a genuine example.

Lent by Lieut.-Col. L. C. R. Messel.

278. OAK CHAIR of Lancashire type with cresting and panel in back carved with floral design. Mid-seventeenth century.

This chair, with its original varnish, is a very good example of the colour and patina of seventeenth-century oak, in its untouched condition. The brown colour of the wood, with its clean surface, is very different to a modern imitation, the wood of which is usually more yellow in tone, with a sticky and waxy finish.

Lent by Mr. H. Clifford Smith.

279. IMITATION OF AN ELIZABETHAN OAK BUFFET with bulbous supports.

This piece has been constructed out of old timbers. The top has its original patinated surface, the difference between it and the newly cut moulded edge being apparent, the freshly cut wood of the latter being stained and polished. The timber used for the back is also old, the weathered surface being carefully preserved, and one of the planks shows that it was cut with a modern pit saw, the irregular marks of which are still to be seen on the surface. The lower edges of several of the planks have a new surface, showing that they have recently been cut to fit the back. A constructional feature of this buffet, not strictly in keeping with its period, is the dovetailing to the drawer in the middle frieze. The small size of the pins and the fineness of the dovetailing

work would be more appropriate to the eighteenth century than to a piece of Elizabethan furniture, the drawers of which would be either nailed together or roughly dovetailed. The patinated surface and colour of the genuine piece have been successfully counterfeited in this example, and it is interesting to compare them with the colour and patina of the genuine oak chair, Exhibit No. **278**. A detail worthy of notice is the presence of dust which has been introduced into the cupboard and drawer.

Lent by Mr. W. Charles Tozer.

280. BUST IN PAINTED TERRA-COTTA; a man in armour, bare-headed. In the manner of the Quattrocento.

By Giovanni Bastianini (1830–68).
Height, 10¼ in. *Lent by Mr. Henry Oppenheimer.*

281. YORKSHIRE CHAIR, with carved back and turned baluster front legs and stretcher. Mid-seventeenth century.

Lent by Mr. H. Clifford Smith.

282. IMITATION OF A SEVENTEENTH-CENTURY YORKSHIRE OAK CHAIR, with carved back and split baluster ornaments on uprights.

The tightness of the tenon and mortice joints, and the consequent rigidity of the frame of the copy, is particularly noticeable when compared with the original chair, Exhibit No. **281**, of which the joints are loose owing to shrinkage. The character of the carved decoration of the original chair has a much less stereotyped feeling than the copy, which on close comparison shows a lack of quality and is more mechanical in feeling. The dark colour of the original chair is also very different to the light tone of the modern example which, where the varnish has flaked off, shows the pale colour of the freshly cut oak underneath. One other difference between the copy and original is that on the latter the pegs securing the tenon and mortice joints slightly protrude, whereas on the copy they are flush with the surrounding surface. See description of stools, Exhibits Nos. **59** and **107**.

Lent by Mr. W. Charles Tozer.

RUGS

CENTRE OF ROOM (WEST END)

283. HAND-KNOTTED CHINESE RUG in red and blue, of the eighteenth or early nineteenth century.

Lent by the Anglo-Persian Carpet Co.

284. HAND-KNOTTED IMITATION of such a rug as No. **283**. Made in the neighbourhood of Bovey, Northern France. Retail price about £3 10*s.*

This is a particularly good copy, and the rug is soundly made and would wear well. The wool is somewhat dull and gives a less pleasing surface and quality to the colours. The coloured warp—not usual in Chinese carpets—is a minor difference.

Lent by Messrs. M. and J. Haim.

285. HAND-KNOTTED TEKKE TURCOMAN RUG of nineteenth-century date.

Lent by the Anglo-Persian Carpet Co.

286. IMITATION of such a rug as No. **285**; machine-made at Lannoy, Roubaix, France. Retail price about £3 10*s.*

The pile is of cotton, and the cotton warp is too fine to be used for making the fringes, so that they are formed with extra threads. There are no plain webs at the ends, as Turcoman carpets have. The colours are rather crude and tend to run in bands along the length of the rug, which can be clearly seen in the end borders.

This would make a satisfactory table-cover, but is too thin for use on the floor and would not wear well.

Lent by Messrs. M. and J. Haim.

287. HAND-KNOTTED PERSIAN (KASHAN) RUG of recent date. Carpets of this kind are technically the best products of modern Persian carpet-weaving. Retail price about £45.

Lent by the Anglo-Persian Carpet Co.

288. IMITATION of such a rug as No. **287**; machine-made at Lannoy, Roubaix, France, and known as a 'Moufflon' rug. Retail price about 30*s*. (Rugs such as this are often offered for sale by itinerant carpet-sellers at high prices.)

The pile is of cotton instead of wool. The colours are few in number (about six) and tend to run in bands along the length of the rug, though very great skill is used in arranging the design so as to hide this tendency. There is no fringe and the edges have a very mechanical appearance. The pattern does not show clearly at the back.

This is too thin for use on the floor and would wear badly.

Lent by Messrs. M. and J. Haim.

289. HAND-KNOTTED CHINESE BLUE RUG of the eighteenth or early nineteenth century.

Lent by the Anglo-Persian Carpet Co.

290. HAND-KNOTTED IMITATION of such a rug as No. **289**. Made in the neighbourhood of Bovey, Northern France. Retail price about £5.

This is a particularly good copy, and the rug is soundly made and would wear well. The wool is somewhat dull and gives a less pleasing surface and quality to the colours. The coloured warp—not usual in Chinese carpets—is a minor difference.

Lent by Messrs. M. and J. Haim.

OPPOSITE EAST WALL

291. HAND-KNOTTED CAUCASIAN RUG of about the middle of the nineteenth century.

Lent by the Anglo-Persian Carpet Co.

292. IMITATION of such a rug as No. **291.** Made in Northern France. Retail price about £4.

Both at the front and back this closely resembles a hand-knotted carpet; the fringe, however, is obviously added and not made from the warp-threads. The colours are few in number (seven) and tend to run in bands along the length of the carpet. The pattern is not true to any

one type of Oriental rug, and the placing upside-down of half the 'cone' devices is quite contrary to tradition.

The rug is soundly made and would wear well.

Lent by Mr. W. Gandell.

WRITING ROOM. GROUND FLOOR.

292 a. COPY by E. W. COOKE, R.A. (1811–80) of a drawing by Rembrandt (1606–69) in the Pereire Collection, Paris.

$7\frac{3}{4} \times 12\frac{3}{8}$ in.

292 b. REPRODUCTION of the drawing by Rembrandt in the Pereire Collection.

293. CHRIST TEMPTED BY THE DEVIL IN THE DESERT.

By REMBRANDT.

I. Original drawing. *Lent by Dr. C. Hofstede de Groot.*

II. Reproduction of copy of part of the drawing in the Print Room, Amsterdam.

'The copy is very good. I have published it myself as an original, before I owned the original, or at least recognized that it was partly copied from it. In the copy the wing of the Devil and the stone, which he asks Christ to change into bread, are misunderstood.' H. DE GROOT.

294. FLIGHT INTO EGYPT.

By REMBRANDT.

I. Reproduction of original drawing in British Museum.

II. Copy of the above. *Lent by M. Seymour de Ricci.*

295. Reproduction of a drawing by Rembrandt which was about 1905 in the possession of Ch. Sedelmeyer at Paris (H. d. G. 819), hitherto described as a patient in bed, a physician feeling his pulse as he turns towards a king.

This drawing has been cut down on the left side, as is shown by the shadow in the left foreground.

$7\frac{1}{2} \times 9\frac{7}{8}$ in. *Lent by Dr. C. Hofstede de Groot.*

296. ORIGINAL DRAWING by an unknown pupil of Rembrandt, inspired by the preceding drawing, No. **295**, and explaining its subject as Antiochus Soter, who fell ill for love of his stepmother, Stratonice, the second wife of his father, Seleucus Nikator. The physician, who suspected the cause of the young man's illness, confirmed his suspicions by asking the Queen to enter the room unexpectedly. The accelerated pulse of Antiochus at the sight of his stepmother proved the correctness of the physician's diagnosis. See *Oud Holland*, 1924, pp. 100–101.

8 × 12⅝ in. *Lent by Dr. C. Hofstede de Groot.*

297. DAVID PLAYING THE HARP BEFORE SAUL.

By Rembrandt.
Described by Dr. de Groot as the original drawing.
Lent by Dr. C. Hofstede de Groot.

298. Reproduction of copy of No. **297** in the Bonnat Collection (Louvre).

According to Dr. de Groot, the principal difference is in the man in the centre. As first drawn the curtain was hanging down. Afterwards Rembrandt represented the man pushing the curtain sideways from the left, and indicated the hand so pushing. In the copy this change is misunderstood. In the original the lines of the harp are also much better, as also the construction of the chair. In the original, too, the attention of the man on the left, behind the curtain, is riveted on the King. In the copy he is looking in no particular direction.

299. CHRIST HEALING THE LEPER.

By Rembrandt.
Original drawing. *Lent by Dr. C. Hofstede de Groot.*

300. REPRODUCTION of copy of No. **299**, in the Louvre.

The copy is so poor that no comment is needed.

301. THE ANGEL ADMONISHING JOSEPH ON THE FLIGHT INTO EGYPT.

By REMBRANDT.
Original drawing. *Lent by Dr. C. Hofstede de Groot.*

302. Reproduction of copy of No. **301** in the Louvre.
The copy is so poor that no comment is needed.

303. RECUMBENT LION.

By REMBRANDT.
Original drawing. *Lent by Mr. F. Lugt.*

304. (*a*) REPRODUCTION of a similar drawing in the Albertina.
(*b*) REPRODUCTION of a similar drawing in the Teyler Museum, Haarlem.

All three may possibly be copies after a lost original.

303 is the nearest to the master, and was formerly in the collection of Ploos van Amstel, whose writing may be seen on the back, and later in the K. E. von Liphart Collection.

304 (*a*) has had a preparatory pencil foundation, which cannot, however, be seen in the reproduction, and which makes it impossible to be an original.

304 (*b*) is so feeble in execution that it cannot come into consideration as an original. *Lent by Mr. F. Lugt.*

305. THE THREE TREES.

By REMBRANDT.
Original etching (1643). Hind 205. (See No. **307**.)
Lent by Mr. H. L. Farrer.

306. FORGERY OF A REMBRANDT ETCHING.

An impression from Rembrandt's original copperplate has been added to by the nude figure above, which has been printed on separately, in order to make it appear to be an unknown state.

A Berlin collector, Tiermann, about 1840 made a large collection of similar forged states of Rembrandt etchings, which he claimed to be undescribed. This plate is from his collection.

Lent by Dr. M. J. Friedländer.

307. THE THREE TREES.

After Rembrandt.

Copy of No. 305 etched by James Bretherton (fl. 1770–90).

Middleton gives a diagram (Pl. XI, Fig. 54) to illustrate one of the most obvious differences between this copy and the original. The long lines slanting from left to right on a level with, and to right of, the tops of the trees, are three in number in the original, and two of them run into the clouds; in the copy there are four, and they stop short of the clouds.

Lent by Mr. J. Hutchinson.

308. PORTRAIT OF CHARLES MERYON.

By Félix Bracquemond. French etcher, b. 1833, d. 1914.

(*a*) The rare original (one of ten copies), from the Burty Collection.

(*b*) The deceptive photogravure by Amand-Durand. Notice the narrower margin at the foot, the greater definition of the border-line, and an alteration in the S-shaped curl over the right ear.

This reproduction was made with the approval of Bracquemond, who etched his own initial on the plate in a later state.

Lent by Mr. Campbell Dodgson.

309. PEN-AND-INK COPY OF AN ENGRAVED PORTRAIT OF SIR FRANCIS WORTLEY.

After A. Hertochs.

Lent by Mr. John B. Charrington.

310. PORTRAIT OF MARY SIDNEY, COUNTESS OF PEMBROKE.

(*a*) The engraving by Simon de Passe (1595 ?–1647).

(*b*) A deceptive pen-and-ink copy.

The absence of a plate-mark in (*b*) should be noticed.

Lent by Mr. Howard C. Levis.

311. NINETEENTH-CENTURY FACSIMILE of Holbein's woodcut border to the Great Bible of 1535, which, as the original woodcut is very rare, is sometimes inserted in copies of the book.

$13\frac{7}{8} \times 9\frac{3}{8}$ in. *Lent by Mr. Emery Walker.*

312. HERCULES AND CACUS.

By Lodovico Carracci.

Drawing in pen and bistre corresponding to the fresco over a fireplace in the Palazzo Talon, attributed by Foratti to Agostino but by Valeri to Lodovico Carracci. See *Cronache d'Arte*, i. 1, where the fresco is illustrated (p. 23). See No. **313 a**.

Udney Collection and unknown mark, Lugt 2852.

$15\frac{1}{8} \times 9\frac{7}{8}$ in. *Lent by Sir Robert C. Witt.*

313. HERCULES AND CACUS.

By Lodovico Carracci.

The relation between these drawings is uncertain, both being possibly after the fresco or after a lost original drawing. No. **312** looks the older of the two versions, but opinions differ even as to this.

$13\frac{7}{8} \times 9\frac{3}{8}$ in. *Lent by Sir Robert C. Witt.*

313 a. Reproduction of the Fresco referred to under No. **312.**

314. A NYMPH SACRIFICING A HEART ON AN ALTAR which one Cupid is adorning with festoons, while another writes an inscription.

After François Boucher.

Counterproof of a drawing in *sanguine.*

The lines lack depth and variety. Notice that the Cupid writes with his left hand.

$10\frac{1}{2} \times 6\frac{3}{4}$ in. *Lent by Mr. Randall Davies.*

315. A FEMALE SAINT.

Anonymous. Italian school, seventeenth century.

Red chalk drawing, with counterproof attached. The paper has been folded in two, submitted to pressure, so as to produce a faint reproduction in reverse of the original drawing, and the two have not been divided.

Though an unimportant drawing, this example illustrates well

the difference between a counterproof and an original, the former lacking accent and variety.

$4\frac{3}{4} \times 7$ in. *Lent by Mr. Randall Davies.*

316. STUDY OF SNOW ON MONT BLANC DE ST. GERVAIS IN 1849.

By John Ruskin (1819–1900).

Water-colour drawing. $5 \times 7\frac{7}{8}$ in.

Lent by Mrs. Sydney Morse.

317. COPY by Sir Francis Newbolt of No. 316.

Ruskin, who was Slade Professor at Oxford at the time Sir Francis Newbolt made the copy, painted it over again in brighter colours, saying that he had not the proper colours with him when he made his original study.

Water colour. $5\frac{1}{8} \times 8$ in. *Lent by Sir Francis Newbolt.*

318. VILLAGE FETE.

By C. W. E. Dietrici (German School, 1712–74).

This super-pasticheur imitated the work of most of the great masters popular in his time, especially the Dutch and French. This drawing is in the manner of Adrian van Ostade. Pen, sepia wash and colour.

$5\frac{1}{4} \times 7\frac{3}{4}$ in. *Lent by Sir Robert C. Witt.*

319. COPY OF AN EARLY FLORENTINE FRESCO, by Alfred Stevens (1817/18–1875).

Exhibited, Whitechapel Art Gallery, 1908.

Lent by Mr. Edward H. Marsh.

320. PORTRAIT OF A FRENCH OFFICER.

Attributed to J. A. D. Ingres (1780–1867).

Three-quarter face to left and three-quarter length.

Imitation of a drawing by Ingres with forged signature.

Lead pencil, $15 \times 10\frac{1}{8}$ in.

Lent by Mme Pierre Goujon.

321. HEAD OF THE ROMMELPOT PLAYER.

Counterproof in outline, in crimson paint, taken by rubbing from the picture.

By Frans Hals (1580/1–1666).

A capital example of one of the ways in which what appears to be a drawing may be produced without being actually drawn. While Nos. **314** and **315** illustrate the much more frequent method of printing a counterproof by friction or pressure from a drawing, and No. **324** is an example of the monotype, a much rarer kind of technique, this head, taken in reverse from an oil painting, exemplifies a process less frequently employed and now little understood. It is explained by J. Meder (*Die Handzeichnung*, 1919, p. 540 ff.), who mentions this very specimen as typical of the process. The outlines of the figure or detail in a picture of which it was desired, for whatever purpose, to preserve a record, were gone over with oil colour; a damp sheet of paper was laid upon the painting so treated, and friction caused the design to come off on the paper; the colour applied for this purpose was then removed. The counterproof was sometimes further worked on with chalk. The colours used were reddish-brown, crimson, olive-green, 'terra di Siena', and blue. Meder describes the characteristics of such 'drawings' as follows: they are always in reverse to the picture; there is no background, but the head, figure, or group is detached; the lines and surfaces present a ragged or crushed appearance and are not consecutive; they spread or run together in certain places; there is an oily margin along the edges of the lines and sometimes oil stains on the back. Meder mentions, besides this head and another from the same painting by Hals in the same collection, examples after Berchem, Dou, Van der Werff (at Rotterdam)—there are other examples recently acquired, in the British Museum—Van der Meulen and Watteau (Vasari Society, III, 33, 34, VII, 30). He describes the Hals counterproof as follows: 'Die Abklatschkonturen der beiden Köpfe auf rauhem bräunlichen Packpapier zeigen flotte karminrote Striche mit klecksigem Charakter, welche von breiten gelben Ölstreifen, die stark durchschlagen, eingefasst sind.'

The purpose for which such 'squeezes' were made may be variously explained. The painter himself may have wished to seize and record

some particular stage in the completion of his picture; the counterproof, taken for this or some other purpose, may have been made by himself. More frequently, however, and more probably in such a case as this, where several versions of the picture exist (the best of them is in Sir Herbert Cook's collection at Richmond) and there is no acknowledged original now extant, the counterproof will have been made as a stage in the production of a copy by another hand.

Near this 'drawing' is exhibited for comparison a photograph of the picture in the M. van Gelder collection at Uccle in which this head is seen alone. Photographs of Sir Herbert Cook's picture and several other versions will be found among the reproductions lent by Sir Robert C. Witt.

11 × 9 in. *Lent by Mr. Randall Davies.*

322. PHOTOGRAPH of the picture of the Rommelpot Player by Frans Hals in the collection of Sir Herbert Cook, Bart.

323. PHOTOGRAPH of the head of the Rommelpot Player in the collection of M. van Gelder.

324. ITALIAN LANDSCAPE, inscribed 'dietro il Museo'.

By Adrien Manglard (French painter and etcher, b. at Lyons 1695, worked in Italy. d. 1760).

Though at first sight this appears to be a counterproof from a black chalk drawing, the plate-mark which can be detected at the bottom proves that it is a monotype, printed from a metal plate. Traces of scraping with a stick or other blunt instrument, a characteristic feature of the monotype process, can also be detected.

Two other landscapes by Manglard in a similar technique are in the same collection.

$10\frac{3}{4} \times 15\frac{5}{8}$ in. *Lent by Mr. Randall Davies.*

325. HORSE'S HEAD IN PENTELIC MARBLE.

This Head forms the subject of an interesting article by Professor Ernest Gardner in *The Contemporary Review* of March, 1924, from which the following statements are taken:

The Head is believed to have come from Athens at about the time of the removal of the Elgin Marbles, 1801–2, being acquired by

Mr. Willats, from whose Collection it came into the hands of Sir Arthur Clay, who presented it to University College. The Head, which is in Pentelic marble, closely resembles the Horse of Selene well known as one of the Elgin marbles from the Parthenon in the British Museum, and, for purposes of comparison, a plaster cast of the British Museum marble Head is exhibited here (No. **326**). Attention is drawn to the close resemblance between the two Heads, the University College Head having an effect of weathering similar to that of the British Museum Head, but artificially produced by chiselled grooves in the marble. Several accidental breakages in the surface of the British Museum Head are almost exactly reproduced in the other Head. The University College Head has been broken and pieced together, and some outlying portions of it were made in separate pieces and then attached. While the weathering in the British Museum Head follows the natural stratification of the marble, that in the University College Head is quite inconsistent with the natural structure, and often cuts across it at a wide angle.

There would appear to have been four horses on the Parthenon Pediment. The question therefore arises, what is the relation between this marble Head and that in the British Museum? Is the University College Head the original fourth horse, which is known to have been lost? Or is it a Roman or even a Renaissance copy made to be substituted for the original on the Parthenon? But, if so, what is the explanation of the careful imitation of the accidental damage and weathering, which, moreover, could hardly have been the same in Roman or Renaissance times as it is now? A process of exclusion thus appears to indicate that it is a copy made later, probably about 1801–2, when the original was being transferred from Athens to England, and when a block of marble to use and a staff of workers able to work it were both available in Athens, and the conclusion arrived at by Professor Gardner is that this copy was produced at that time with the intention of fraudulently substituting the copy for the original, and then disposing of the original in Paris or elsewhere, an attempt which presumably failed, with the result that the copy or imitation came into the hands of Mr. Willats, the collector, while the original was safely deposited with the other Elgin marbles in the British Museum.

Lent by University College, London.

326. PLASTER CAST of original head in the British Museum.

327. 'COLLECTION D'IMITATIONS DE DESSINS d'après les principaux Maîtres hollandais et flamands, commencée par Ploos van Amstel, continuée et portée au nombre de cent morceaux, avec des Renseignemens historiques et détaillés sur ces Maîtres et sur leurs Ouvrages. Précédés d'un Discours sur l'état ancien et moderne des arts dans les Pays-Bas par C. Josi.'

Only one hundred copies of this book were printed. Ploos van Amstel not only formed a very large and important collection of old master drawings, but made elaborate experiments in connexion with the effects of light and the rendering of various colours. He also experimented in the reproduction of drawings by coloured engravings in facsimile. A number of the actual drawings he made after the original drawing from which the engraving was prepared still exist, and examples will be found in the British Museum, as also in No. III of the present Exhibition.

Lent by Sir Robert C. Witt.

328. A COLLECTION OF REPRODUCTIONS OF DRAWINGS, with the object of comparing reproductions of originals and copies.

Box 1. Reproductions of some drawings by Rembrandt, showing the original and copy in each case, with notes indicating the differences between them.

Box 2. Reproductions of some drawings by Italian masters, including Raphael, Francia, Filippino, Leonardo and Cambiaso, showing the original and copy in each case, with notes indicating the differences between them.

Box 3. Reproductions of some drawings of other schools, including Dürer, H. Hoffmann and J. P. Ruprecht, showing the original and copy in each case, with notes indicating the differences between them.

Box 4. Reproductions of some sketches by great masters, including Rembrandt, van Dyck and Watteau, after the pictures of other masters.

Lent by Sir Robert C. Witt.

329. A COLLECTION OF REPRODUCTIONS OF PICTURES.

Box 5. Reproductions of some pictures which are copies by known painters after originals by other known painters.

Box 6. Reproductions of some pictures which are either forgeries or pasticcios but not copies of any known work.

Box 7. Reproductions of some pictures in connexion with the pictures included in the Exhibition.

Box 8. Reproductions of some pictures of which replicas, copies, and variants by unknown hands exist.

Lent by Sir Robert C. Witt.

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